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# Rag Time Revival

Michael Myers

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# Rag Time Revival

Request for Approval of Thesis Research  
Project Book Presented to:

**Timothy Frank**

And to the  
Faculty of the Department of Architecture  
College of Architecture and Construction Management

by

**Michael William Myers**

In partial fulfillment of the requirements for the Degree

Bachelor of Architecture

Kennesaw State University  
Marietta, Georgia

Spring 2018



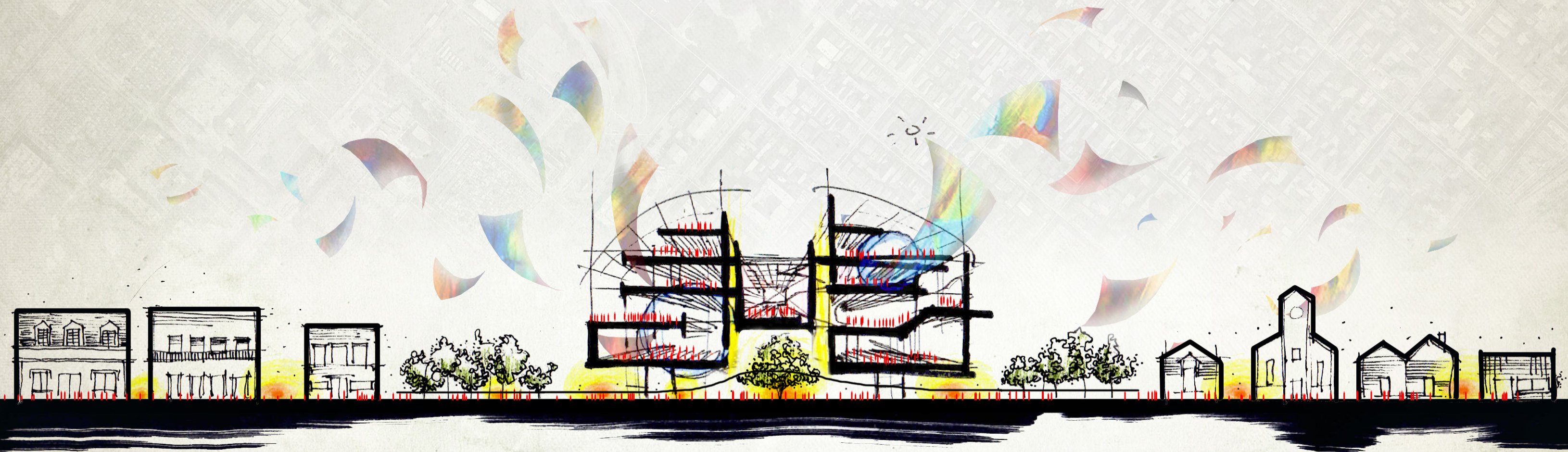






# RAG-TIME REVIVAL

ADAPTIVE RE-USE OF CULTURE IN NEW ORLEANS



LEVERAGING CULTURAL RICHNESS THROUGH ARCHITECTURAL MEANS IS VITAL FOR RENEWAL AT THE BUILDING SCALE.



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# DESIGN HYPOTHESIS

# 1.1



# THESIS STATEMENT

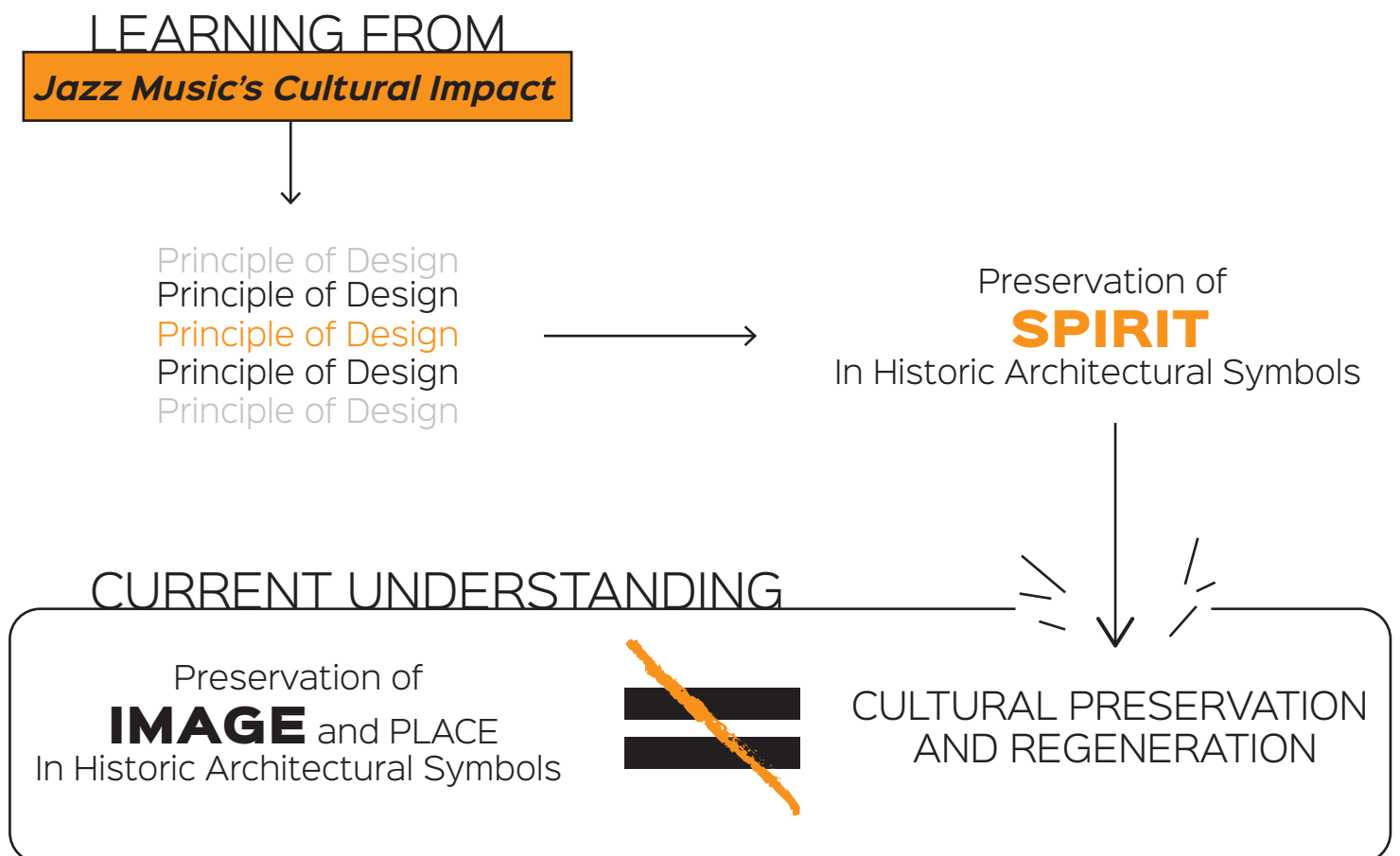
The adaptive reuse of buildings within culturally rich historic city centers where urban regeneration solutions are crucial. Leveraging cultural heritage through architectural means as a vital mode of revitalization at the building scale...which will propagate out to influence the urban condition. Currently in Treme, New Orleans the beginning phases of major gentrification are taking place unchecked by legislation. It is kicking lifelong residents out and destroying the local culture. The principles of jazz culture sets up a good template for how Treme should grow; depending on collaboration & serendipity. This will be investigated through a catalyst site, the Louis Armstrong National Park and Municipal Auditorium of which still sits vacant post Katrina. This site would be the new home for NOCCA, New Orleans Jazz Orchestra and return to the public venue it once was. This program increases the opportunities for educating new and existing residents therefore preserving local culture while bringing resiliency to a city that continues to be undermined by crippling forms of change



The adaptive reuse of buildings in culturally rich historic center must be understood with the area past and potential. Most projects commonly focus on the significance of the imagery and create programs that can tend to be opposite of the life the place has created.

**I AM PROPOSING A NEW SYSTEM OF UNDERSTANDING THAT LEVERAGES THE AREAS CULTURAL HISTORY THROUGH ARCHITECTURAL MEANS AND CREATES SPACES THAT HAVE THE CAPACITY TO BECOME A CATALYST FOR THE SURROUNDING COMMUNITY**  
**UNDERSTANDING THE COMMUNITY IN A MORE GRANULAR WAY WILL BUILD RESILIENCY AND STRONGER BOND WITH RESIDENTS**

Cities are seeing the advantages in the adaptive reuse of historic places as they aim to create resilient cities of tomorrow. Building on old buildings and connecting to the new needs preserves the character the community has created around that place while showing there is a future to continue with.





# LITERATURE REVIEW

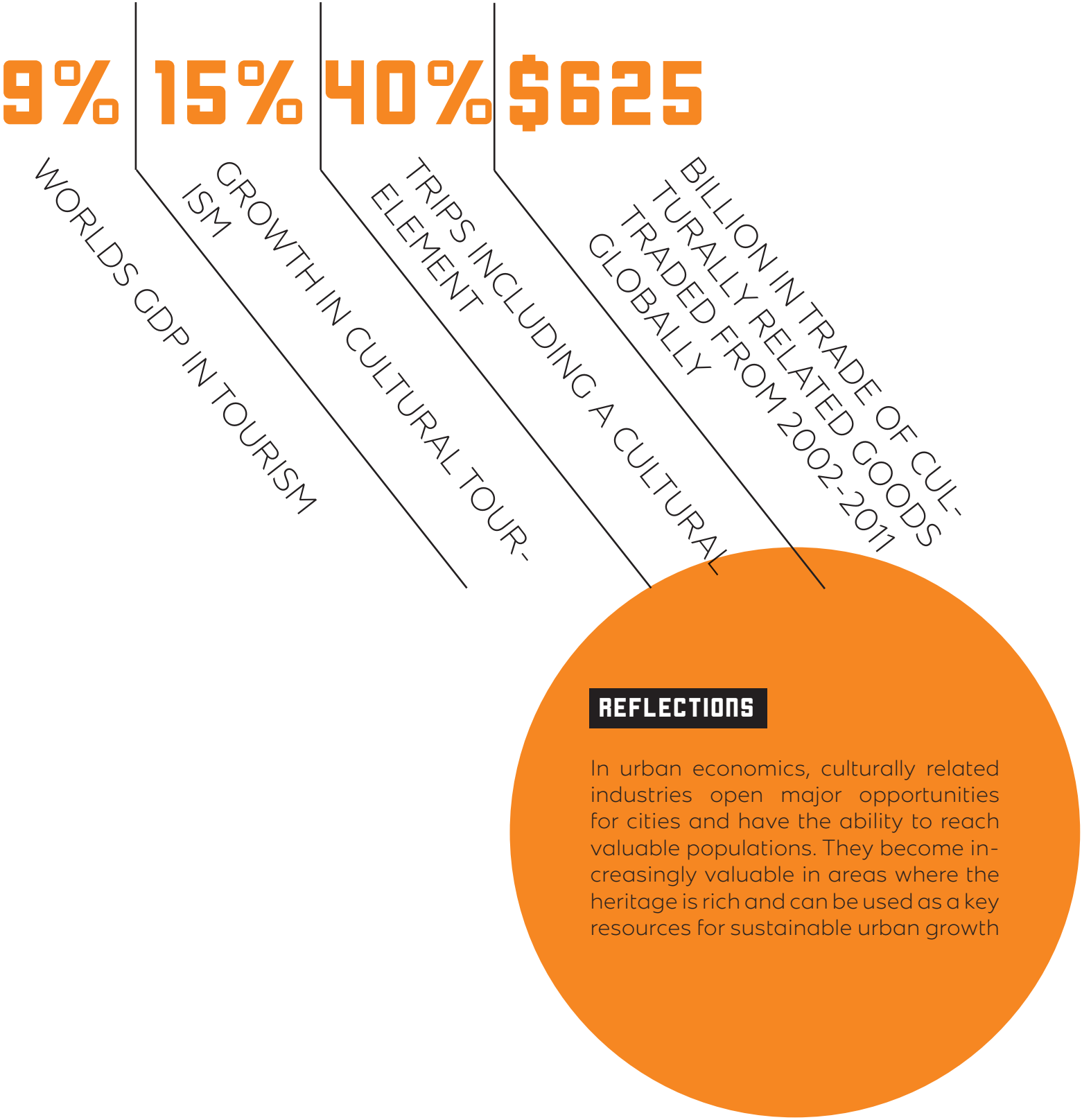
# 1.2



**HABITAT III ISSUE PAPERS**  
**4 – URBAN CULTURE AND HERITAGE**  
United Nations Task Team on Habitat III,

This passage gives a value to what is considered culture and how it is a tangible and understood value in historic urban landscapes. Culture by their definition is “the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group that encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”. This is a measurable qualification of culture also outlines the creative industries. New Orleans is a tourist hot-spot and with Treme sitting just north of the historic French Quarter along with being the oldest free black neighborhood in America, the area has far than enough qualifications to be booming with what is “measurable culture”. Allowing that culture to become an integral part of the city economy is an untapped resource. The paper discusses Urban Heritage as a “social, cultural and economic asset and resource reflecting the dynamic historical layering of values that have been developed, interpreted and transmitted by successive generations and an accumulation of traditions and experiences recognized as such in their diversity. Urban heritage comprises urban elements (urban morphology and built form, open and green spaces, urban infrastructure), architectural elements (monuments, buildings) and intangible elements. Urban heritage conservation or urban conservation relates to urban planning processes aimed at preserving cultural values, assets and resources through conserving the integrity and authenticity of urban heritage, while safeguarding intangible cultural assets through a participatory approach.

Key Words : Culture Based Regeneration, inclusive Development, Culture and Creative Industries





# THE ADAPTIVE REUSE OF HISTORIC CITY CENTERS. BOLOGNA AND LISBON: SOLUTIONS FOR URBAN REGENERATION

Andrea Boeri\*, Jacopo Gaspari\*, Valentina Gianfrate\*, Danila Longo\*, Chiara Pussetti\*\*,

This research proposed a set methodology for breaking down a city through static and dynamic forces that can be quantified and compared. A three part method proposed for the 2 historic centers of Lisbon and Bologna. These factors are used in the aim of preserving cultural heritage and using it as regenerative as-sets.

This paper focuses on the :

- Synergy between cultural heritage and urban Development,
- Cultural heritage preservation and local economic growth,
- Proposing adaptive reuse design practices applied in Historic city center, Through the adoption of a multi-criteria methodology for heritage-led regeneration.

Three factors for collaboration that hinge the ability for the Social, and environmental aspects are broken down into:

1. Spatial integrated approach  
"Based on the physical-geometrical, architectural and urban features of buildings and historic centers."
2. The definition of a collaborative platform  
The platform is fed by existing data from multiple Sources to allow coding and filtering according to a Coherent framework including two main descriptors:
  1. Infrastructural assets
  2. Dynamic information
3. Development of a collaborative method  
Aimed to promote citizen involvement in a urban process of reconstruction and regeneration that is aimed at Social inclusion, identity increasing and economic growth

Key Words : Adaptive Reuse, Sustainable Regeneration

## REFLECTIONS

With a complex process like urban renewal, setting up measurable factors to understand an intangible outcome is necessary. In order to increase social cohesion you need an input that the community can grasp on to and help build on.





## LATVIA: THE FUTURE IN RIGA'S PAST

Janis Lejnieks

Riga, capital of Latvia suffered a major population influx during the World Wars "The figures are astonishing: 517,000 before the First World War, 185,000 after it, only reaching 353,000 prior to the outbreak of the Second World War. In the Soviet era there were miserable changes in the downtown – some large public buildings went up and some wooden buildings came down, leaving unsightly gaps in the urban fabric. Enormous efforts went into creating new residential areas and the population climbed to almost 900,000. The Second World War called left the city in shambles after heavy bombings. It wasn't until 1990's that Riga would gain independence and began working on their national image. The current architecture of the Soviet Union had no importance to Riga's people directing more energy at the restoration of the medieval icons. This sort of cultural regeneration is heavily based on building stock. The City and State Inspection for Heritage Protection passed ordinance to keep the style of the historic city in tact but this mindset goes against the zeitgeist, and many contemporary architects. " Latvia's capital is widely considered an architectural gem because it has been influenced and shaped over time by various national and social groups; the strength of Riga's cultural heritage lies in its diversity, ranging from the Romanesque to the modern-day, which together represent every possible architectural style." "The weakness of Riga's historical center – namely the 'holes' in the urban fabric that need to be patched up – is the very feature that creates the opportunity to develop this cultural heritage."

Key Words : Infill

### REFLECTIONS

The issue with dealing with historical centers is they don't encourage investment. Harsh regulations on how these city centers are developed are preventing new ideas to come into the fold.





## LATIN AMERICAN MEANDER IN SEARCH OF A NEW CIVIC IMAGINATION,

Teddy Cruz

Seated in Guatemala city cruiz critiques the current process of urban development. This passage discussed the current Us mindset on urban development calling the western mentality an ..<sup>[1]</sup>"abandonment and de-funding of public institutions and infrastructure, as seen with the Katrina disaster in New Orleans and the polarization between enclaves of economic power and the sectors of precariousness that surround them)... Other than a few isolated protagonist architectural interventions whose images have been disseminated widely, no major ideas were advanced here to transform existing paradigms of housing, infrastructure and density, and resolve the major problems of urbanization today which are grounded in the inability of institutions of urban development to engage with informality, socioeconomic inequity and lack of affordable housing and infrastructure." (Teddy Cruz 110,111) Sergio Fajardo states that the conventional idea of nice public spaces at the community scale can not magically assure socialization rather, tactical programming in open spaces must be used to create shared spaces with knowledge. Cruz sees this as radical democratization of space and proposes concrete civic rights in urban public places to foster diverse and public communities.

Key Words : Democratic space,

### REFLECTIONS

Democratic public spaces with specialized program can work to service the community and lend them to be more than "parks in the slums". Building off the idea of social capital we can begin to see how many commercial urban renewal projects of the last decade hindered the growth in historic cites



**THESIS  
SITUATED**

**1.3**







# VALUING CULTURE AS COMMODITY

**40%**

Of all trips include a cultural element, Cultural Tourism grows **15%** a year (against 4 to 5% growth in overall tourism)

**9%**

Of the Worlds Gross Domestic Product and is becoming a rapid developing sector in cities. This is even more impactful in lesser developed countries like Colombia where it is 16%

**12%**

Of jobs in London  
pop. 8.788 Million

**16%**

Of jobs in Mumbai  
pop. 18.41 Million

# VALUING CULTURE AS COMMODITY

*NATURAL :*                      *CULTURAL:*                      *BUILT:*

LANDFORMS                      FESTIVALS                      HISTORIC HOMES

RURAL SCENERY                      ARTS / CRAFTS                      MONUMENTS

FLORA AND FAUNA                      TRADITIONAL PRATICES / PRODUCTS                      INDUSTRIAL SITES

## THREATS TO URBAN CULTURE AND HERITAGE

Urban heritage sites are constantly challenged by urban pressures such as: unplanned infrastructure, uncontrolled tourism developments, urban density, ext. The challenge being preservation and maintaining accessibility for all

In post conflict areas cultural areas are usually targets for looting and intentional destruction. They express cultural traditions that can be targeted in the aim of oppression and weaken social cohesion. In post conflict situations these sites become the essential source of resilience for communi- ties.

Tourism has the ability to standardize a culture along with rural to urban migrations that displace communities and cultural values. This gentrification processes in historic areas can lead to "Minority cultural expression risk marginaliza- tion", loss of community memory, cultural impoverishment and homogenization.

## GOOD :

THE LIFE THE BUILDING HELD AND THE SIGNIFICANCE OF PLACE IT HAS WITH A COMMUNITY WILL BE OF A GREATER VALUE

## BAD :

**FACADISM** PRESERVATION OF [VISUAL] AUTHENTICITY OF OLDER BUILDING

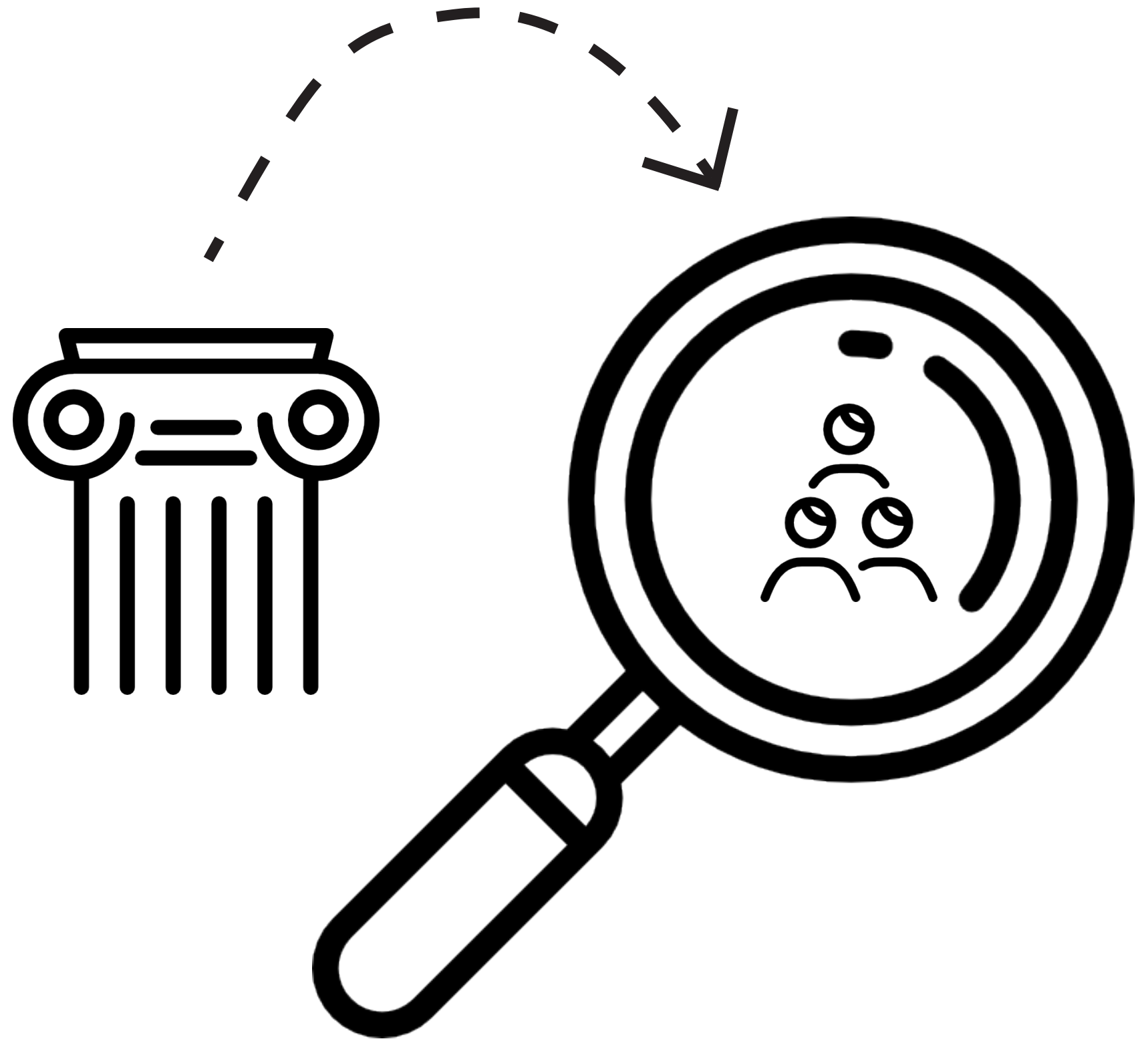


The adaptive reuse of buildings in a culturally rich historic city center has to be understood with the areas past and potential. Most projects commonly focused on the significance of a particular building in its immediate context and only programmatic explored by a reintroduction of the past.

**I AM PROPOSING A NEW SYSTEM OF UNDERSTANDING THAT LEVERAGES THE AREAS CULTURAL HISTORY THROUGH ARCHITECTURAL MEANS AND CREATE SPACES THAT HAVE THE CAPACITY TO BECOME A CATALYST FOR THE SURROUNDING COMMUNITY.**

Understanding the community in a more granular way will build resiliency and stronger bonds with residents.

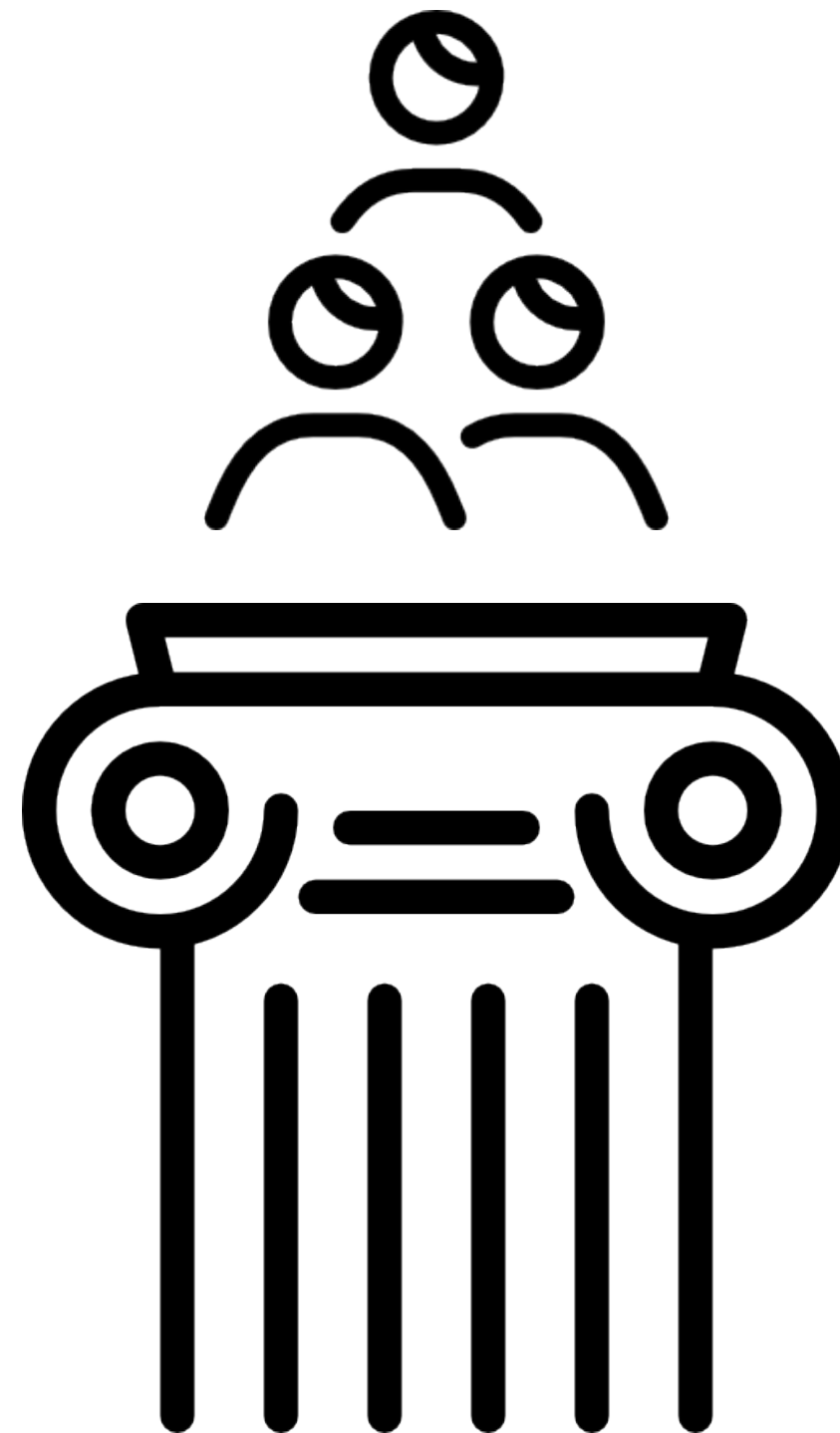
Cities are seeing the advantages in adaptive reuse of historic places as they aim to create resilient cities of tomorrow. Building on old buildings and connecting to the new needs provide character to a place in all cases bringing opportunities to areas like diversity, economic value to underused asset, affordable opportunity, and density.



There is not enough attention attributed to socially anchored forms of culture and how architecture can intensify these forms at human scale. Preserving the identities and values of the people will directly affect social decay.

**TAKING ADVANTAGE OF UNDERUTILIZED BUILDING STOCK WILL POSITIVELY AFFECT DIVERSITY, AFFORD-ABILITY, DENSITY, AND LANDMARKING. ALL IMPORTANT TO THE RESILIENCY TO A CITY.**

Architecture has to give back and understand its place in society as a testament of the same people who shaped the buildings surroundings. Especially in the case of civic buildings must that same symbolic representation of place be pronounced creating landmarks that are integral to the community needs and acts as an attractor for visitors.



# UNDERLYING PRINCIPLES

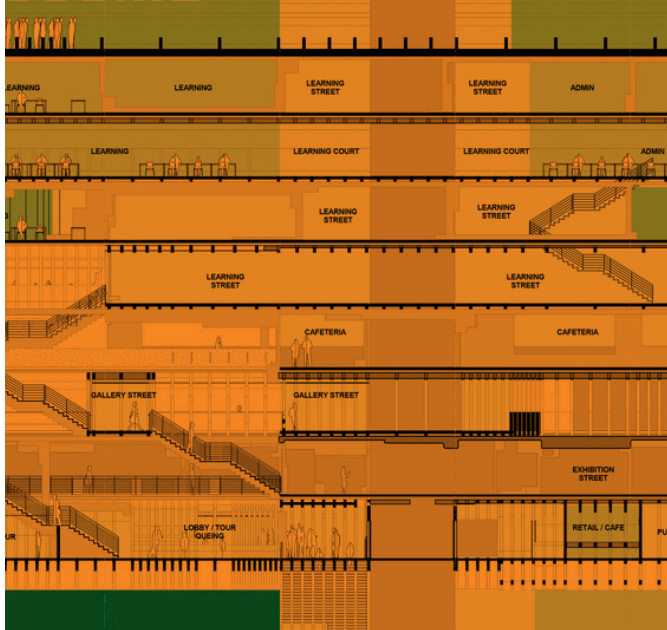
# 1.4





# I ARCHITECTURAL ASSERTIONS

## SOCIAL



HARMONY

## PHYSICAL



IMPROVISED GATHERING

## ENVIRONMENTAL



RESILIENCE

# HARMONY

**| NEW URBAN DEVELOPMENT SCHEMES HAVE TO WORK IN AND WITH THE CONTEXT THEY ARE SITUATED IN A WAY THAT DOES NOT AIM TO FIX BUT FOSTER THE COMMUNITY.**

## A. SKILL BUILDING

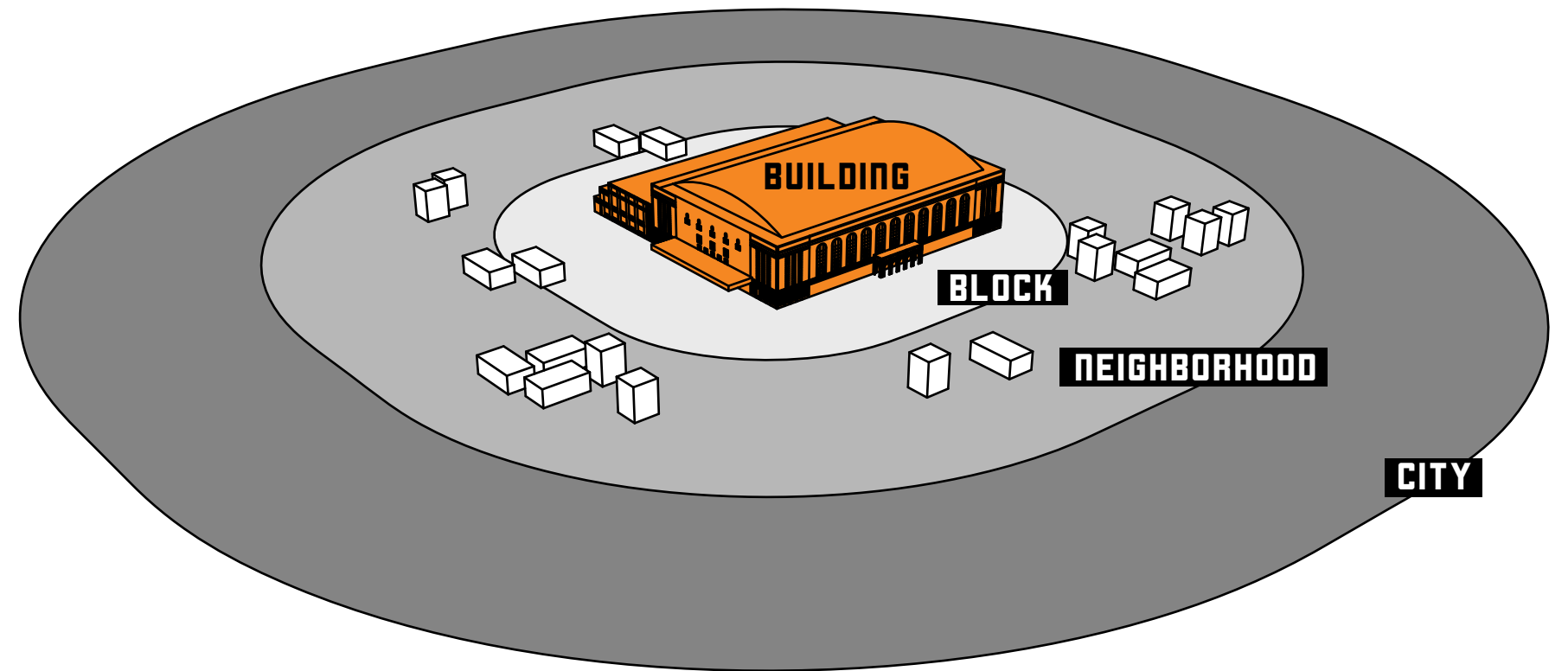
By creating workshops for people to engage with there is an investment in a person that can go a long way. A grass root system of bringing up the people before bringing up the community will ensure longer lasting more economical benefits for a greater amount of time.

## B. ENTERTAINING

Entertainment creates a two sided coin with the entertainer and the entertained both benefiting from one another. The key is to have these groups work in reciprocity. As stated in the Habitat Papers tourism can be a major income for areas with culturally rich backgrounds that offer special experiences.

## C. AFFORDABILITY

With the introduction of any architectural intervention into impoverished areas close consideration to off-put of cost and risk of gentrification must be understood. New developments come with a cost that can tip the fine balance of a local community. Making new developments equitable for all is more that a policy issue and can be affected by decisions made at the design and construction level.





## IMPROVISATIONAL SPACES

**| NEW URBAN DEVELOPMENT SCHEMES HAVE TO WORK IN AND WITH THE CONTEXT THEY ARE SITUATED IN A WAY THAT DOES NOT AIM TO FIX BUT FOSTER THE COMMUNITY.**

### A. DEMOCRATIC PUBLIC SPACE

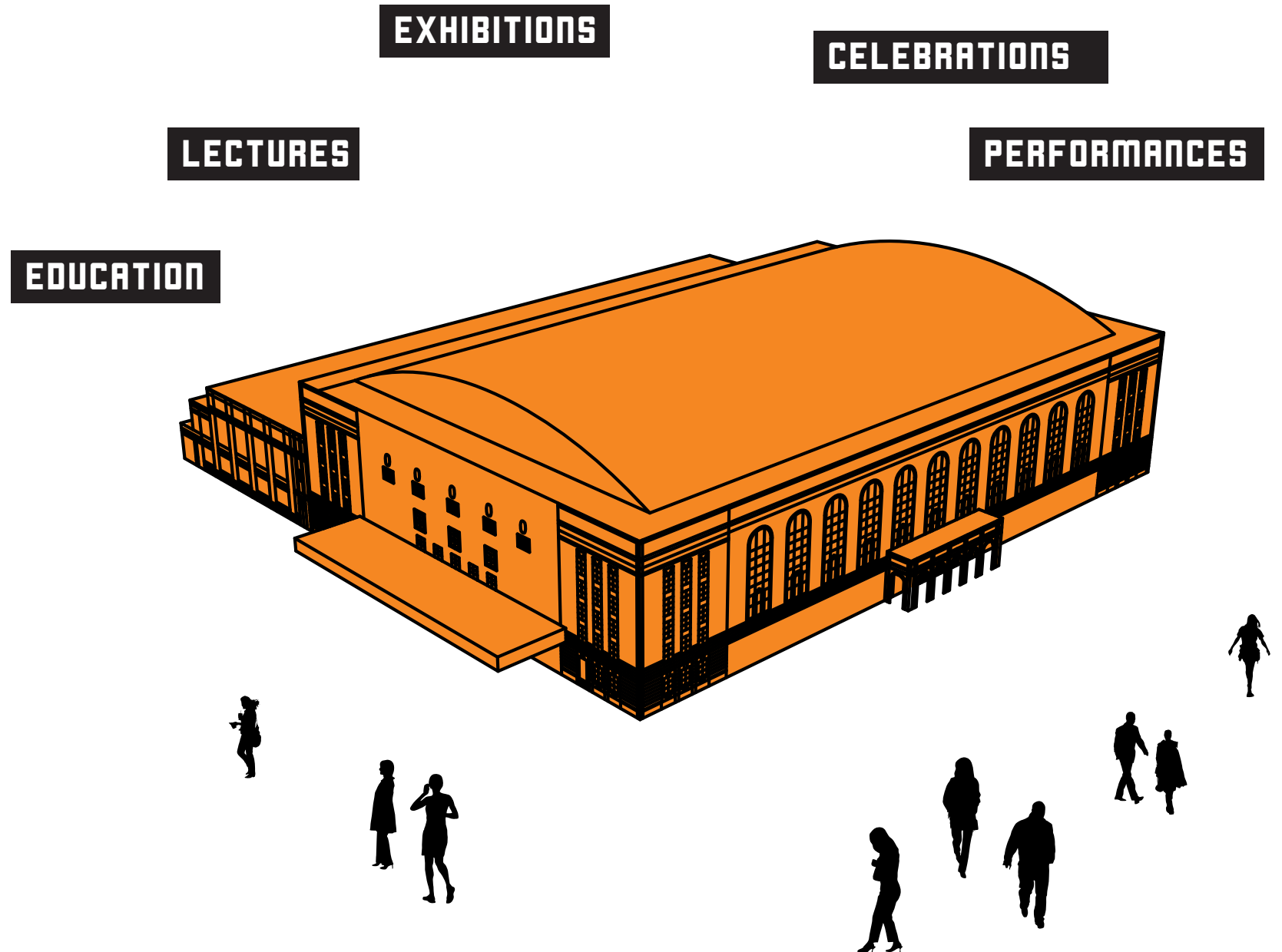
Democratic public spaces are integral to a community. They provide a forum for people to share ideas and begin to create dialog for improvements and being to take ownership of their environment.

### B. MIXED USE PROGRAMING

Mixed use buildings are becoming the new trend because their ability to keep areas active and safe after hours and get the maximum use out of a development. Combinations of certain programs in infrastructures like the CNN center of Atlanta Ga, have proven successful as a hub for commerce and society.

### C. ACCESSIBLE

Creation of public spaces have to keep in mind every demographic of person. When you take on modern place making disability and inclusion are at the forefront of design.



# RESILIENCE

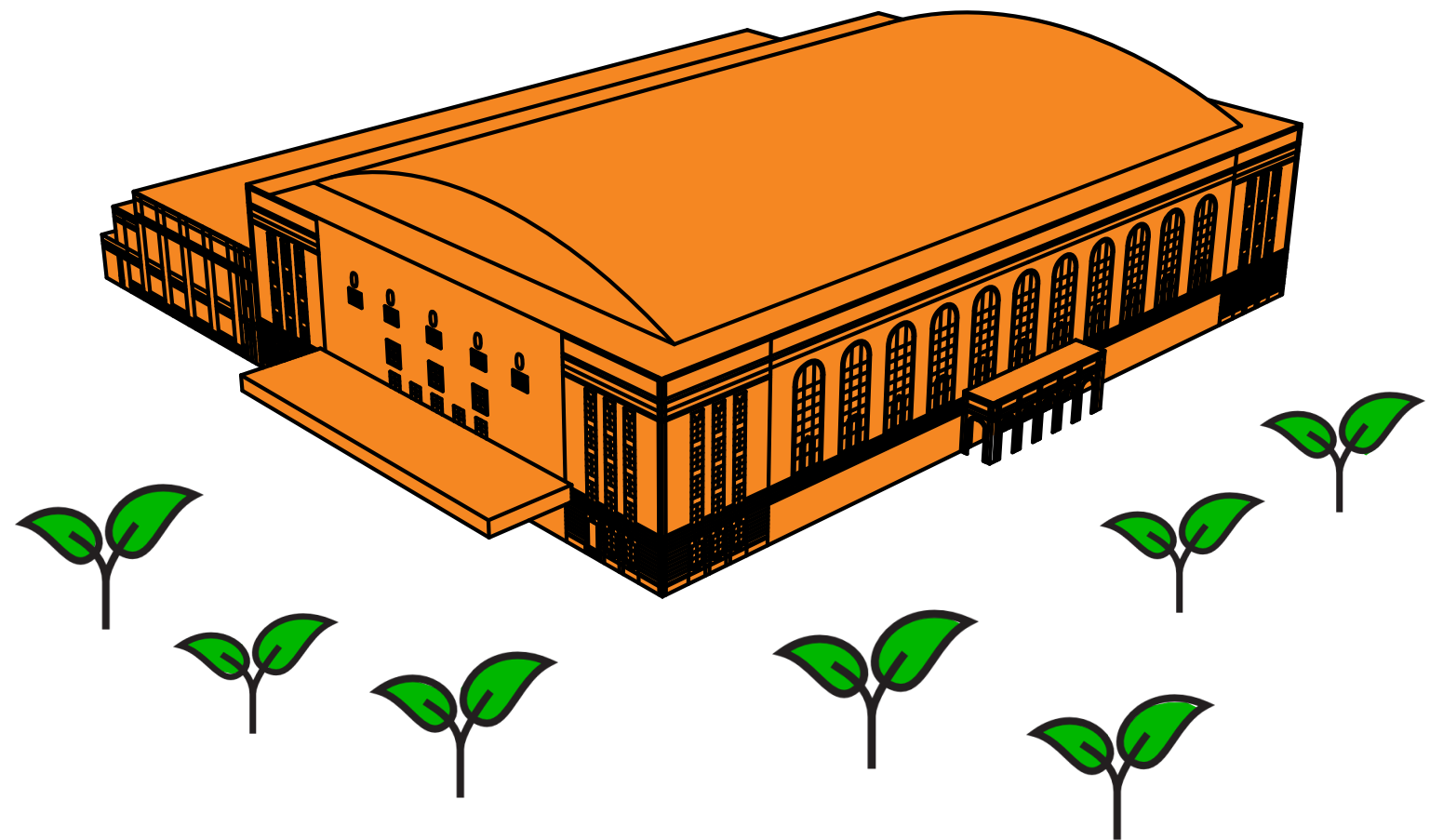
**| JUST LIKE JAZZ MUSIC HAS STOOD THE TEST OF TIME THE BUILT ENVIRONMENT MUST CREATE A INFRASTRUCTURE THAT CAN STAND WITH THE PEOPLE**

## A. ZERO ENERGY

Creating a net positive building in low-income post industrial areas have been a trend for the past decade proving their success. But to improve upon that we have to begin to fund more programs that can reach out past just a green roof and begin feeding into a block and educate residents to increase the likelihood of them also paying it forward making sustainability more accessible.

## B. ECOLOGICAL

Local vegetation must be used in order to preserve the ecological fingerprint of the area. Urban cores are usually void of native plant-life even further altering the environments we live in down an irreversible path. If we preserve the people we must also take care to preserve the place.



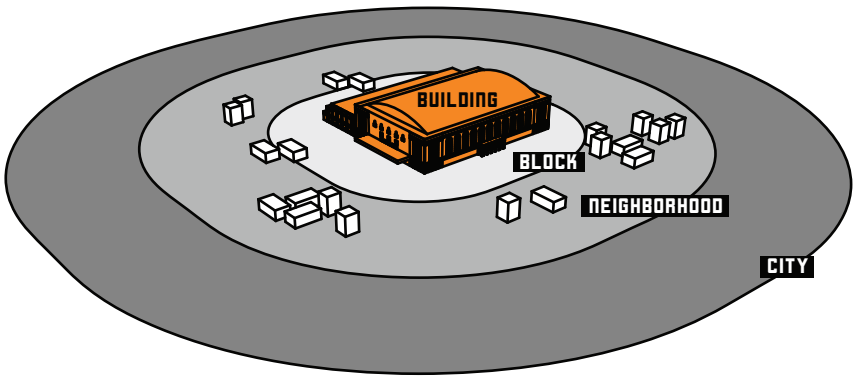
# I JAZZ PRINCIPLES

THE TIE TO JAZZ MUSIC AND HOW IT GREW IN AMERICA CROSSING POLITICAL, RACIAL, AND SOCIAL CLASS BOUNDARIES ALIGNS WITH THE SAME METHODOLOGY THAT GUIDES ADAPTIVE REUSE PROJECTS.

Using the cultural spirit of place to spearhead redevelopment at the building scale. Using Jazz music as a point of departure for coming up with a rationale for handling equitable redevelopment. There are 3 theories to apply that can begin to cultivate change on a block to neighborhood to city scale.

1

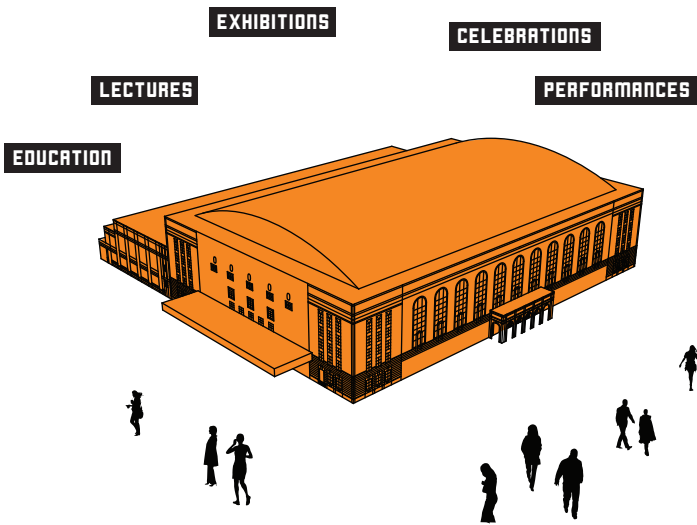
## INCLUSIVE



New Urban development schemes have to work with the context they are situated in a way that does not aim to fix but foster the community.

2

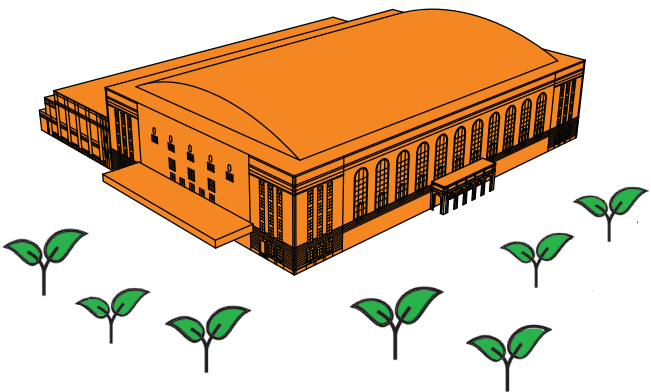
## DIVERSE



Gathering an audience (collective space making) and providing programs that can all offer up to the community well being instead of a single use facility.

5

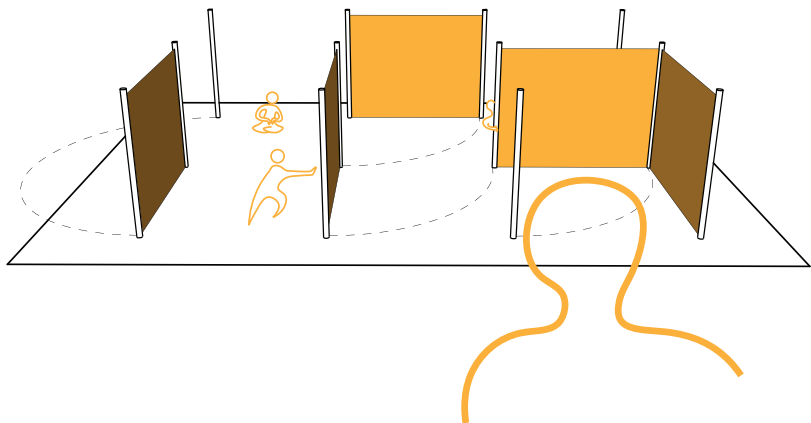
## RESILIENCE



Just as Jazz music has stood the test of time, the built environment must create an infrastructure that can last.

6

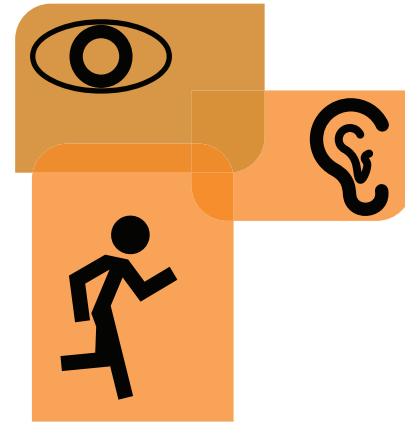
## IMPROVISED



Flexible spaces and partitions (movable partitions with open planning).

3

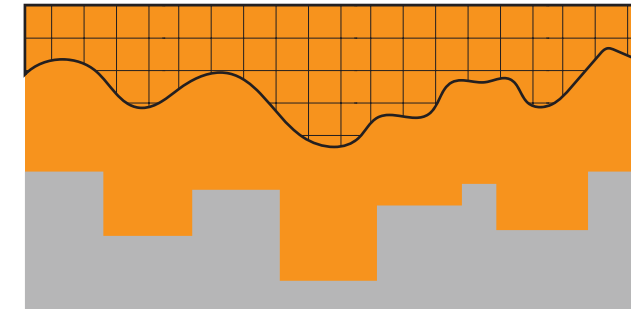
## MULTISENSORY



Gathering an audience (collective space making) and providing programs that can all offer up to the community well being instead of a single use facility.

4

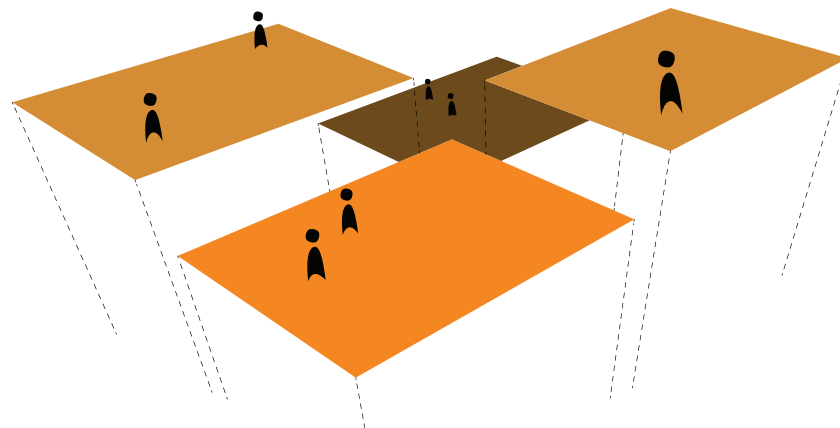
## HARMONY



Represent existing cultural values and have impact that will blend with the whole

7

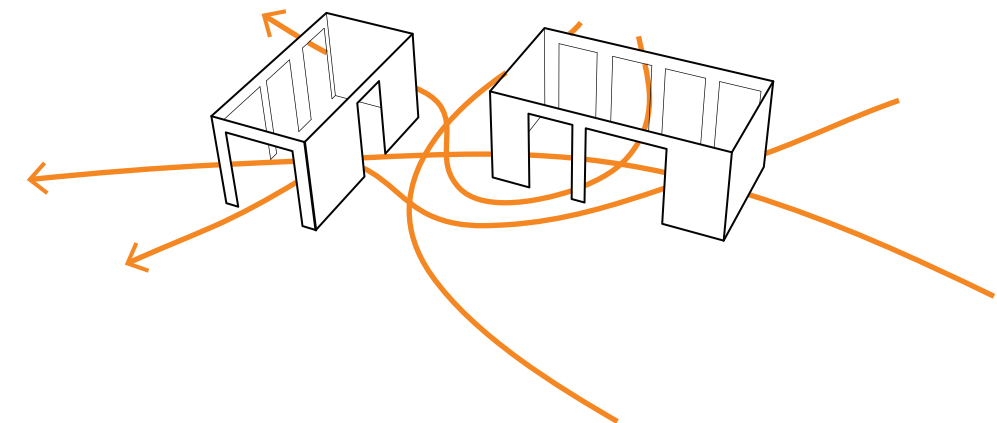
## NON-HIERARCHICAL



Shifting ground plans (projecting and recessing mildly: yet maintaining continuity along the ground plane from the building's interior to the surrounding streets)

8

## ACCESSIBLE



Represent existing cultural values and have impact that will blend with the whole

# PRECEDENT ANALYSIS

# 1.5









## | NAVE

Architect : Smiljan Radic  
Location : Santiago, Chile  
Year : 2015

### Description:

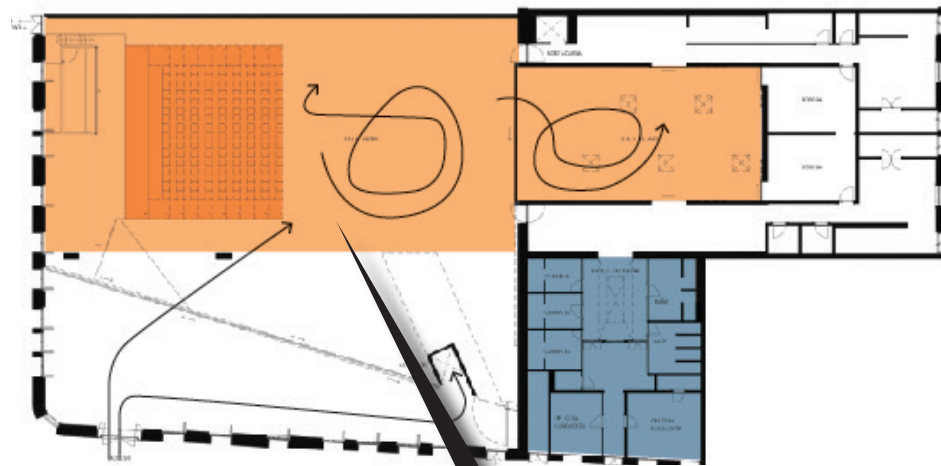
The design of this new performing arts hall presents an “emptying operation,” after fires and earthquakes the building was left an empty hull. The exterior structure acts as a disguise, hiding the interior space’s character. “Few structural elements touch the ground on the first floor: the elevator, stairs, and the support wall for the movable stands. The public walkway throughout the space hangs from a central master beam and culminates on the roof terrace in the middle of the city’s natural landscape where a circus tent can be installed.” (archdaily) the building houses a 750-sqft min room with no fixed stage, another room adjoining the previous that opens up into a naturally lit studio space, practice rooms, residence, and the rooftop with circus tent.

### REFLECTIONS

The incorporation of housing into a performance space creates a mix-use performance space

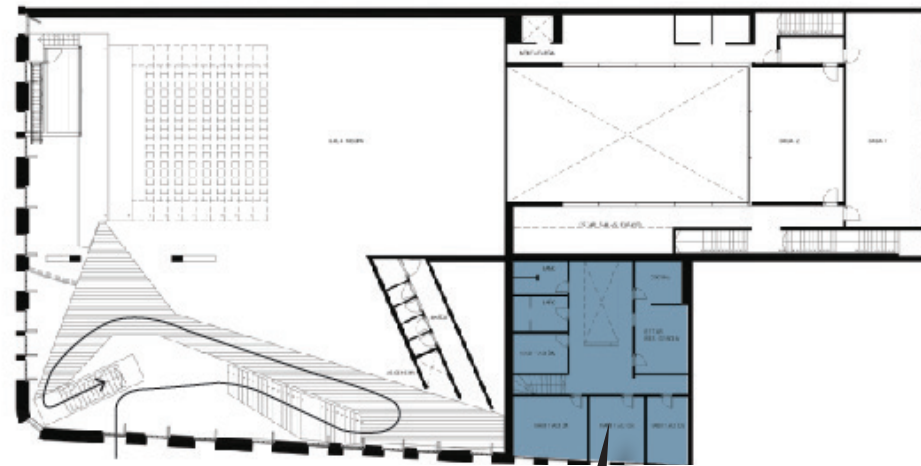


## GROUND LEVEL



flexible performance spaces with pullout bleacher seating.

## SECOND LEVEL



apartments for resident performers and artists

## ROOF LEVEL

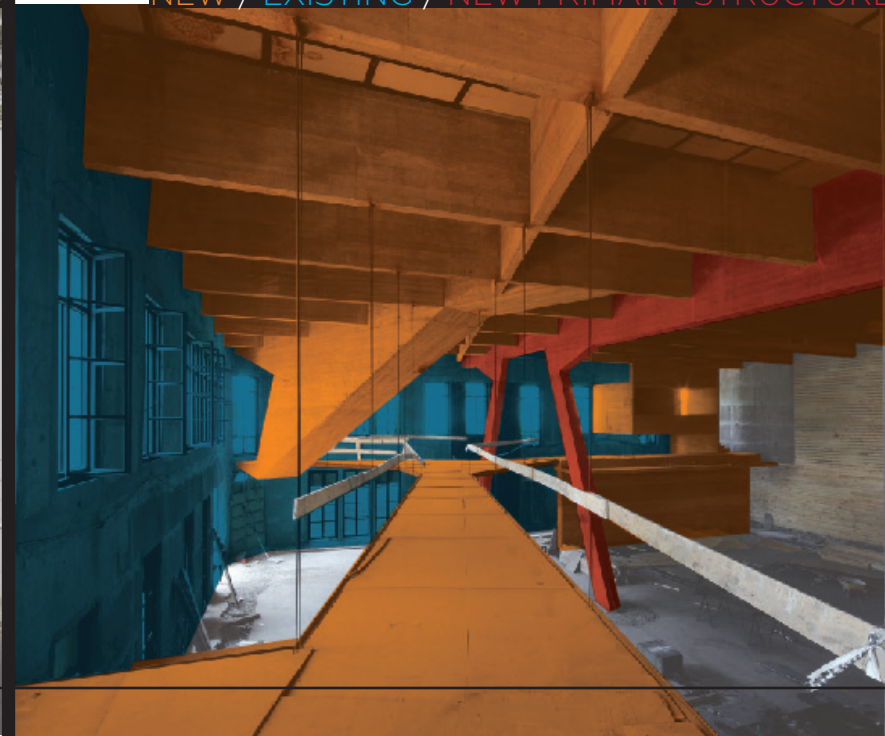


Circus tent on the roof for various activities

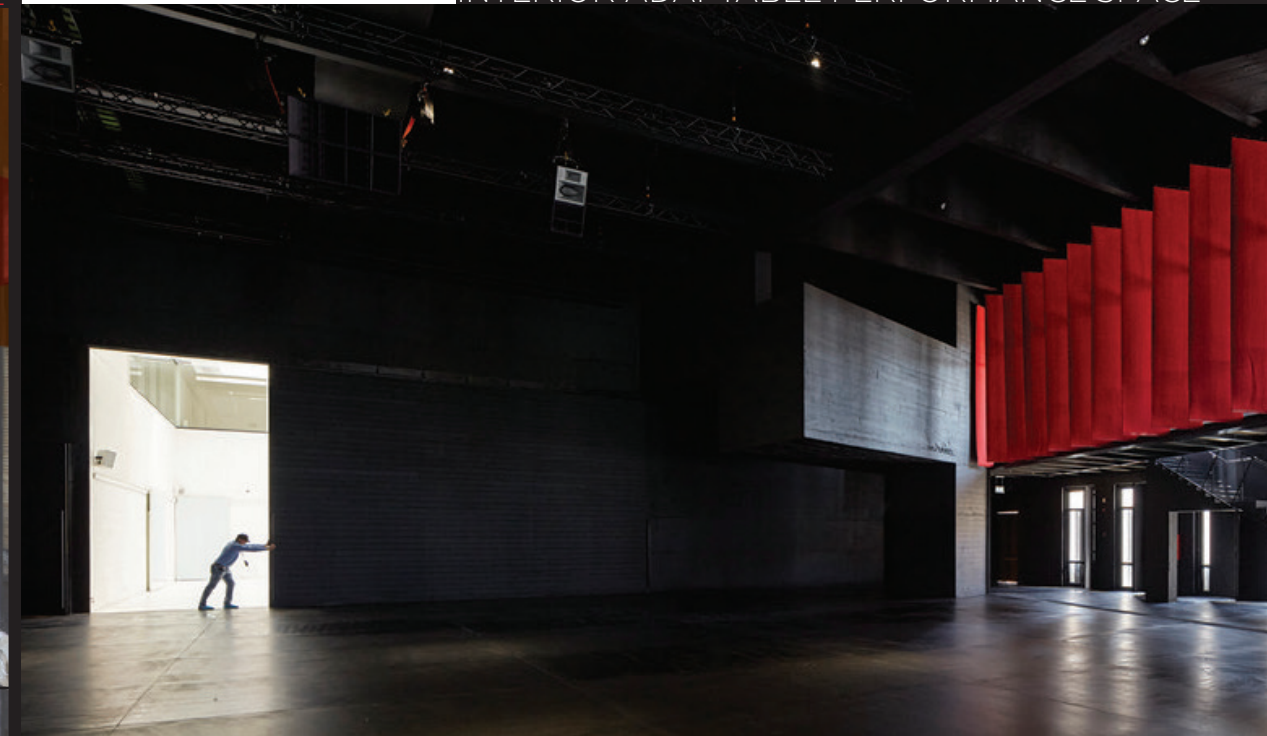
## EXTERIOR



## NEW / EXISTING / NEW PRIMARY STRUCTURE



## INTERIOR ADAPTABLE PERFORMANCE SPACE



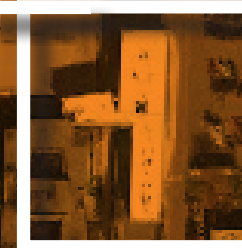


## | THE BERTRAM AND JUDITH KOHL BUILDING

Architect : Westlake Reed Leskosky  
Location : Oberlin, OH, United States  
Year : 2010  
Sqft: 37,000

### Description:

This addition attaches on to the existing building and forms a new public space between the two halves. The goal of the project was to create a transformative project that would renew jazz studies at Oberlin. "Design a building that was acoustically isolated, while maintaining limitless access to natural light, ensure an intimate connection with the landscape, and Establish a socially dynamic space that will bring musicians, faculty, students, and the community together." (*Archdaily*) was the official prompt for the project. This led to the formation of an open glass conservatory attached to the existing Minoru Yamasaki designed Conservatory of Music Complex built in 1963. This new facility includes the jazz studies department which features a recording studio, rehearsal and performance spaces, teaching studios and practice rooms, an archive for a jazz recording collection, and a collection of jazz photographs from the 1950's. The buildings interior and exterior are both designed to prompt social engagement and creative exchange. One of the highlights in the site planning is the central stair of the plaza that takes visitors up to the third level roof gardens demonstrating both vertical and horizontal connections.

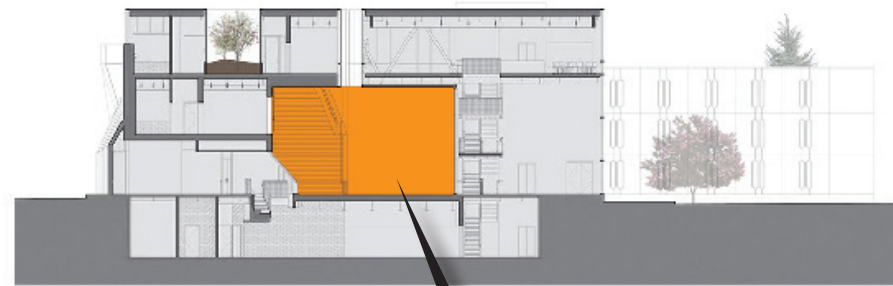


### REFLECTIONS

Pushing the physical connection of the old building and the new above the ground plane, it actively brings the outside plaza into a primary means of circulation creating areas for interaction

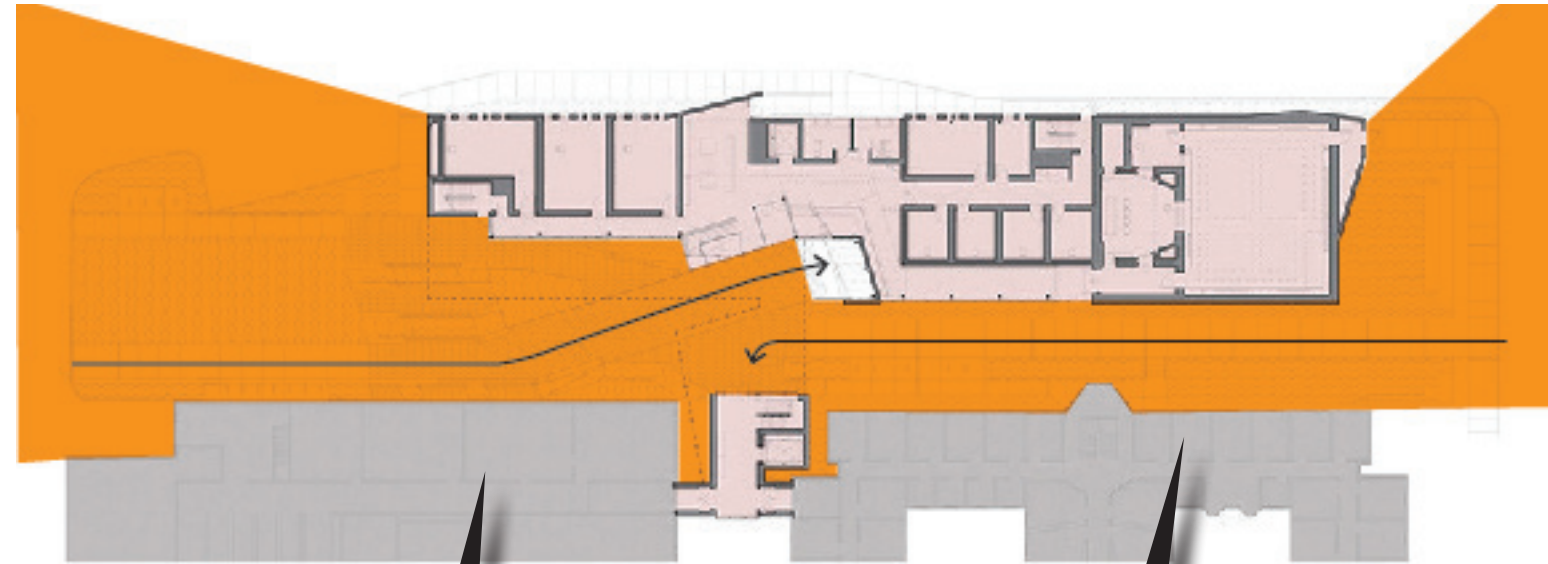


## TRANSVERSE SECTION



Central courtyard with exterior circulation.

## GROUND LEVEL



The exterior stair moves the circulation vertical to engage multi-story lobby and carries the public space up multiplying its size

The additions acts as a connector for both older buildings on the site

## CENTRAL COURTYARD



## CONNECTIONS LARGER THAN THE SITE



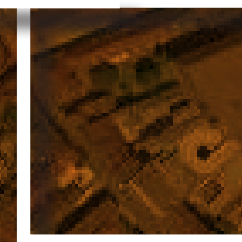


## | JAZZ CAMPUS

Architect : Buol & Zünd  
Location : Utengasse 15, 4058 Basel, Switzerland  
Year : 2013

### Description:

"The idea was to plan a building which is dedicated to jazz. It was a challenge to bring the two disciplines together as jazz music works with improvisation and serendipity while architecture seeks to avoid random and tries to plan and fix things to make them persist. The second question was how to integrate a new building into the grown city structure of the old town in Basel. They realized that the plan of the buildings on the site hasn't changed much during centuries although the buildings themselves were exchanged several times. So we decided to believe in the architecture-trouvée" and create the building's volume on the base of the old city map. The result is a diverse volume with a courtyard in the center." (Archdaily) just like in the previous example the architects create common spaces in the building purposefully in engage different social interactions. "The space palette with over 50 different rehearsal rooms is completed by 3 characteristic recording- and performance rooms such as a wooden sound body with a flying acoustic sky, an introverted performance room combined with a professional recording studio and a jazz club which opens up to the city and serves as an interface to the public... The interpretation of the courtyard as an urban interior gives the project a strong quality. The word campus in it's original meaning as a field is implemented here, both socially and space-wise. Interior and exterior space are mingled which links the house and the city as well as the school and the public." (Archdaily)

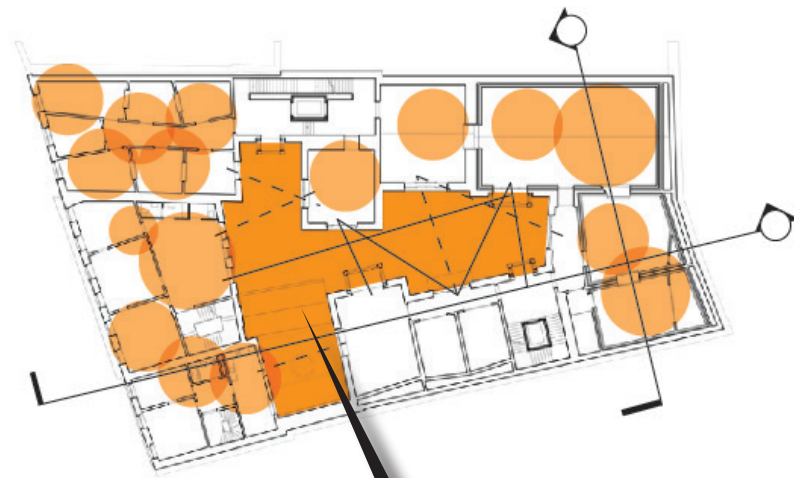


### REFLECTIONS

The building configuration mimics a micro city and lends most of the program as modules around the central courtyard. This creates a clear hierarchy explaining how the importance of collaboration exceeds that of individual expression

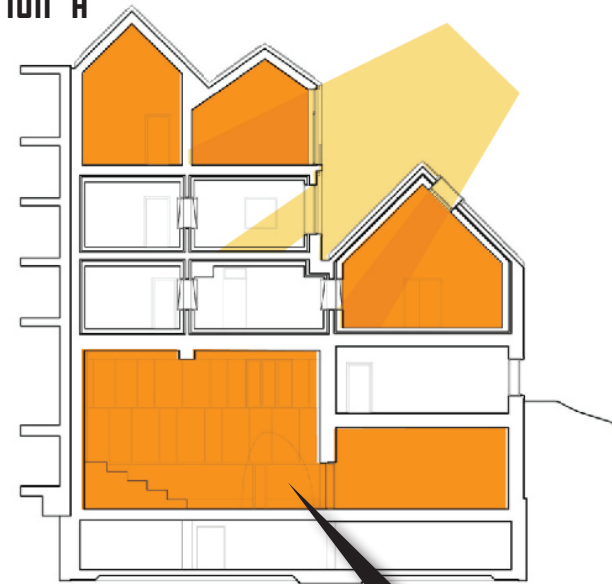


GROUND LEVEL



The central courtyard acts as a passable and impassable boundary setting up clear sight lines from one side to another

SECTION A



varied performance, recording, and practice spaces exist at every level of the project

SECTION B



INTERIOR RECORDING SPACE



FIGURE GROUND



INTERIOR COURTYARD SPACE





# SITE SELECTION PARAMETERS

# 2.1







# OVERBUILT

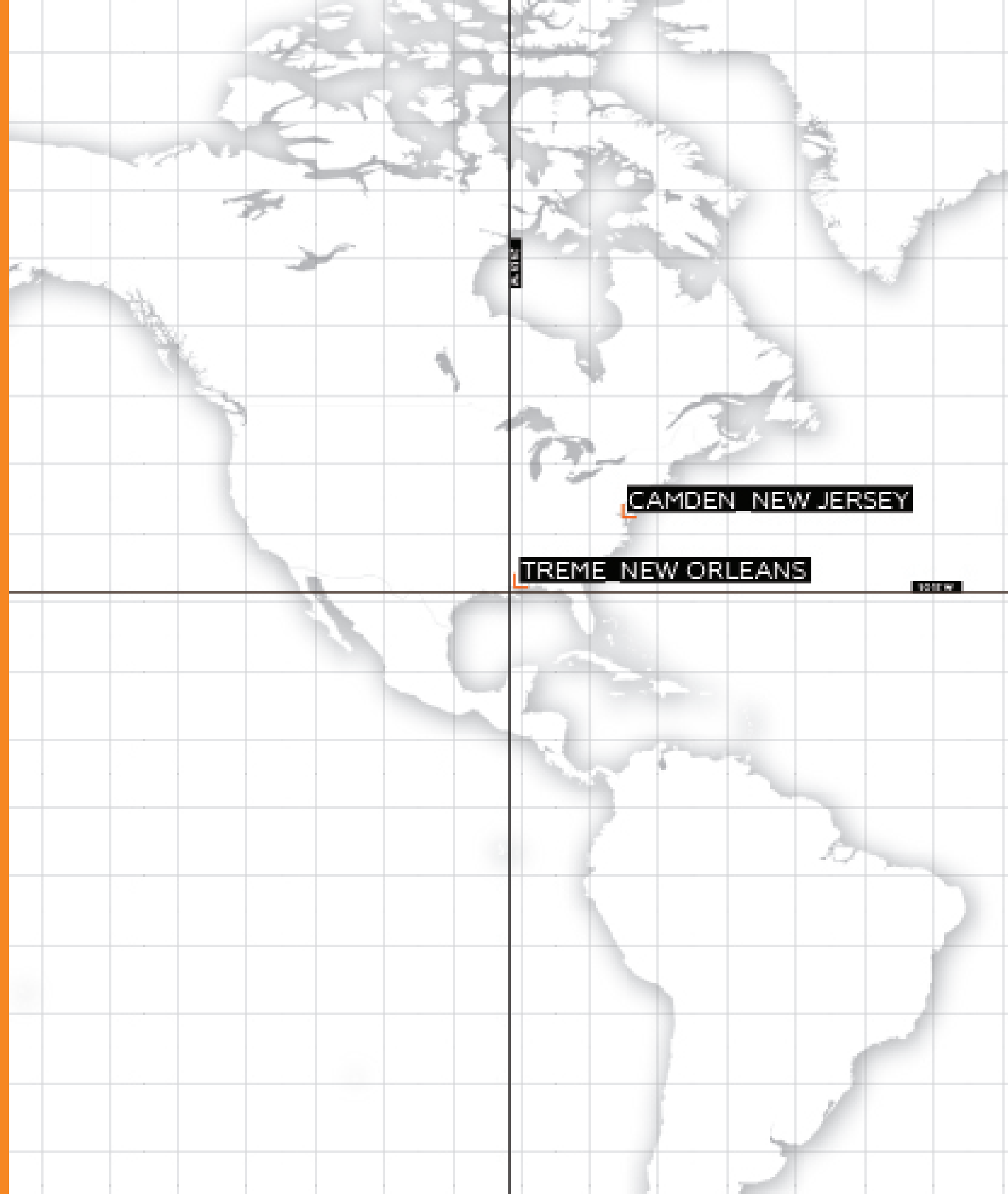
UP & COMING AREAS IN HISTORIC CENTERS WHEREVER  
LARGE SCALE ADAPTIVE REUSE CAN BE APPLIED

# CULTURALLY SIGNIFICANT

HISTORICALLY PROTECTED SITES & SURROUNDING COMMUNI-  
TIES WITH AN AREA THAT HAS MEANS TO IMPACT IMMEDIATE  
CONTEXT

# URBAN DECAY

AREAS WHERE ADAPTIVE REUSE PROJECTS CAN BE USED IN A  
SUSTAINABLE WAY TO INVIGORATE LOCAL COMMUNITY'S AND  
LEAD TO POSITIVE SOCIAL CHANGE





RIGA, LATVIA

KASHIRA, RUSSIA

MICHENZANI, ZANZIBAR



# SITE ANALYSIS

2.2









# TREMÉ, NEW ORLEANS

## SITE POTENTIAL FOR TREME

TREME IS CURRENTLY ONE OF THE POOREST NEIGHBORHOODS IN NEW ORLEANS BUT RECENT CHANGES IN THE RESIDENTIAL MARKET SHOWS HOW THE AREA IS IN THE BEGGING STAGES OF RENEWAL. THIS NEW GROWTH IS MOST LIKELY DUE TO THE AREAS CLOSE PROXIMITY TO THE FRENCH QUARTER. A INFLUX OF NEW RESIDENTS FROM OUT OF STATE HAS THE POTENTIAL TO WIPE OUT LOCAL BUSINESS AND EXISTING CULTURE. A MAJORITY OF THE RESIDENTIAL AND COMMERCIAL SPACES ARE CURRENTLY DILAPIDATED AND IN NEED OF PROGRAMS TO SUPPORT THE LOCAL AREA. TREME IS ALSO THE OLDEST AFRICAN AMERICAN NEIGHBORHOOD IN THE US.

## LOUIS ARMSTRONG PARK

CURRENTLY SITTING AT THE SOUTH-END OF TREME THE LOUIS ARMSTRONG PARK IS A URBAN NATIONAL PARK WITH 3 LARGE CIVIC BUILDINGS WITHIN THE PROPERTY. THE MAHALIA JACKSON THEATRE, MUNICIPAL AUDITORIUM, AND THE NEW ORLEANS JAZZ NATIONAL PARK. WITH TWO OUT OF THE 3 BUILDINGS CURRENTLY IN A DILAPIDATED STATE.. THIS AREA THAT IS MEANT TO BE THE HIGHLIGHT OF TREME'S RAMPART STREET FACE BUT INSTEAD IS A REMINDER OF THE DILAPIDATION IN THE NEIGHBORHOOD



# THE BREAK DOWN



## SOCIAL

ISSUES THAT DON'T RELATE TO THE BUILT ENVIRONMENT BUT MORE WITH POLICY AND CURRENT LIVING CONDITIONS OF RESIDENTS.



## PHYSICAL

ISSUES DIRECTLY RELATING TO THE CURRENT BUILDING STOCK AND INFRASTRUCTURE THAT FOSTER THE CITY'S PROBLEMS



## ENVIRONMENTAL

ISSUES CAUSED BY THE ENVIRONMENT OUTSIDE OF MANS CONTROL



# SOCIAL

**4,698** PEOPLE LEFT TREME

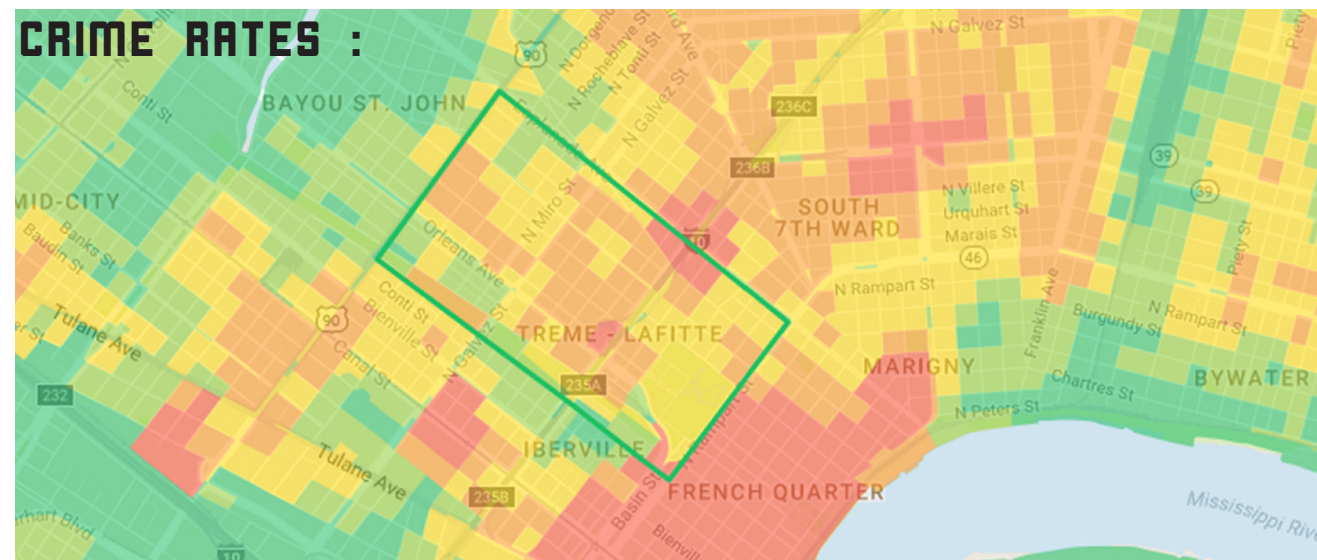
POPULATION DECLINE MAPPED FROM 2000-2010 MAINLY DUE TO HURRICANE KATRINA

**1,516** HOMES LEFT EMPTY

THIS LEAVES MORE ABANDONED DILAPIDATED BUILDINGS ENCOURAGING CRIME AND BRINGING PROPERTY VALUES DOWN. THIS ALLOWS OUTSIDE DEVELOPERS TO BUY HOUSES FOR WELL BELOW MARKET PRICES AND SELL HOMES AT INFLATED RATES, WHICH PUSHING OLDER RESIDENTS OUT AND PROPERTY VALUES UP.

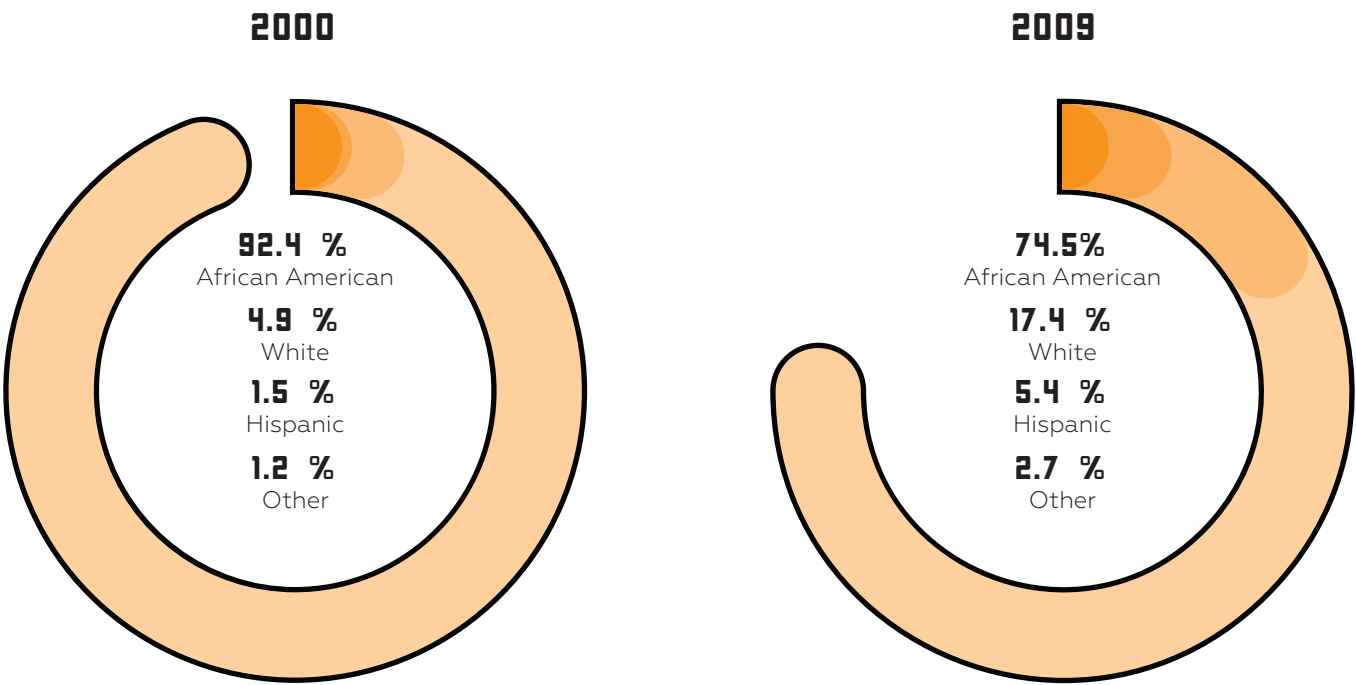
**1,237** FAMILY'S WITH CHILDREN RELOCATED

WITH LESS FAMILY'S WITH CHILDREN IN THE AREA LONGTIME ROOTS IN THE HISTORIC NEIGHBORHOOD ARE UPROOTED AND BEGIN TO BREAK HERITAGE TIES TO THE AREA.



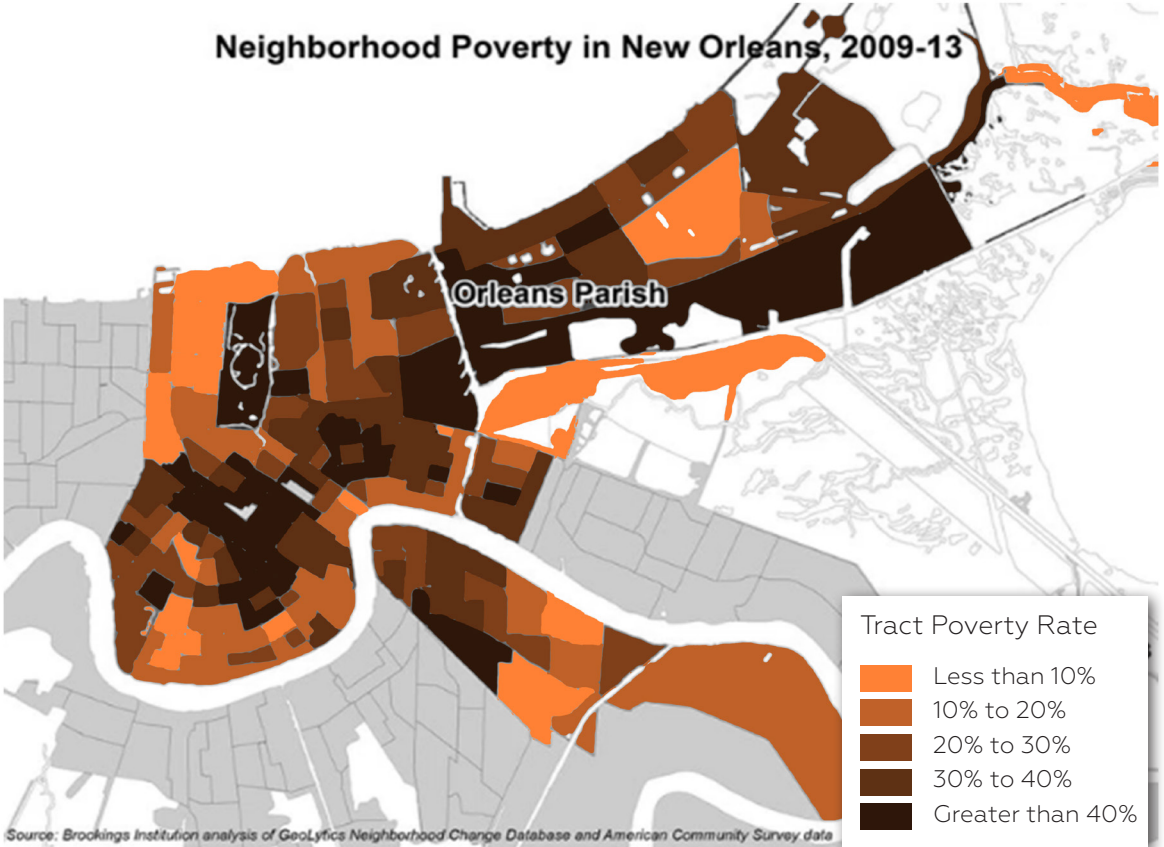
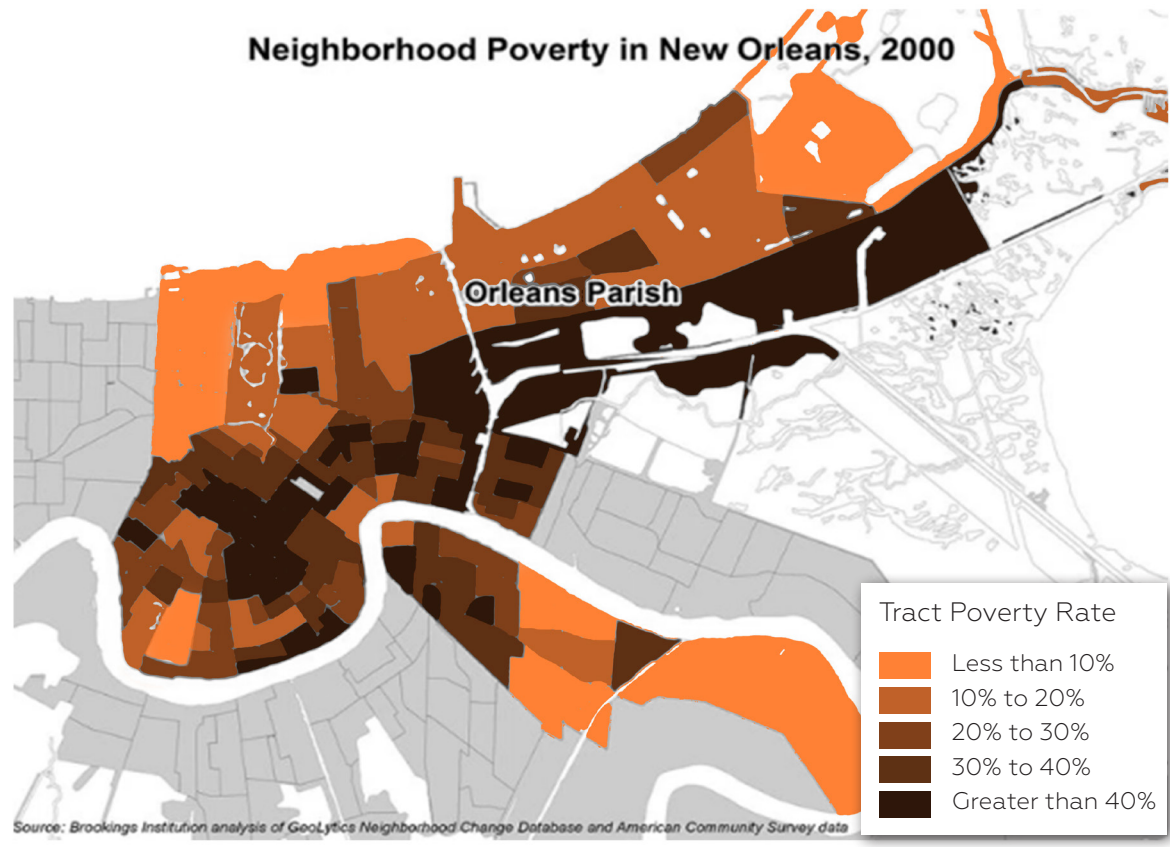


DEMOGRAPHICS



Post Katrina nearly 15% of the African American population relocated to other major cites around the southeast.

POVERTY LEVEL



POST KATRINA

Major shifts hit New Orleans due to displacement post Katrina. These changes pushed 15% of the population living in impoverished areas away to the surrounding southeast leaving homes dilapidated and neighborhoods barren.

This influx of population sent property values down allowing for new residents and landlords to come in and begin to take advantage. These new residents then invested in the neighborhoods and landlords raised rent prices forcing the locals that did stay out.

These situations pop up in the post disaster zones where the rebuilding process leaves residents in a state of need that can be exploited by outside investors to flip the community within the next 20 years.

# PHYSICAL

## PUBLIC SPACES

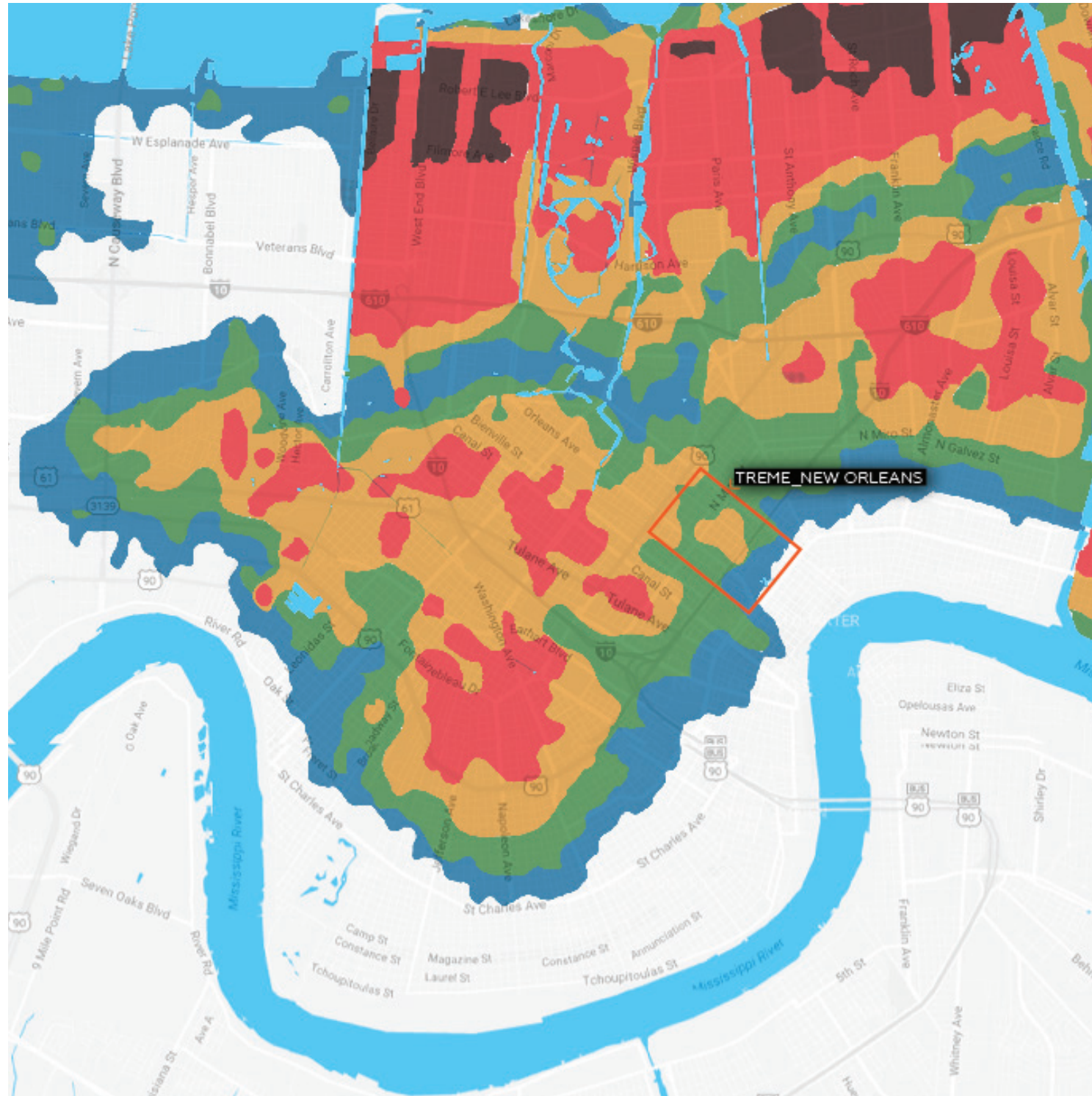


While there are areas where viable open space is given there are very few with any relief to the density of the area. The Louis Armstrong park is a public space that at one time offered multiple programs making it similar to what we have in Atlanta at Centennial park.



# ENVIRONMENTAL

## FLOOD ZONES



During Katrina, Treme only suffered light flooding compared to the rest of the city, only suffering maximum 4 ft highs. This was still enough to flood the Auditorium to the point of it being unable to open. Because of this damage the bill for repair is currently 80 million.



# | SITE / CONTEXT ANALYSIS

The existing infrastructure would be able to fully support the new building in its context because the park already has enough parking, and well supported by public transit. The tow protected historical zone on the north and south borders presents and opportunity to use the site as a gateway out of the tourist dense French quarter and move them north into Treme for cultural attractions



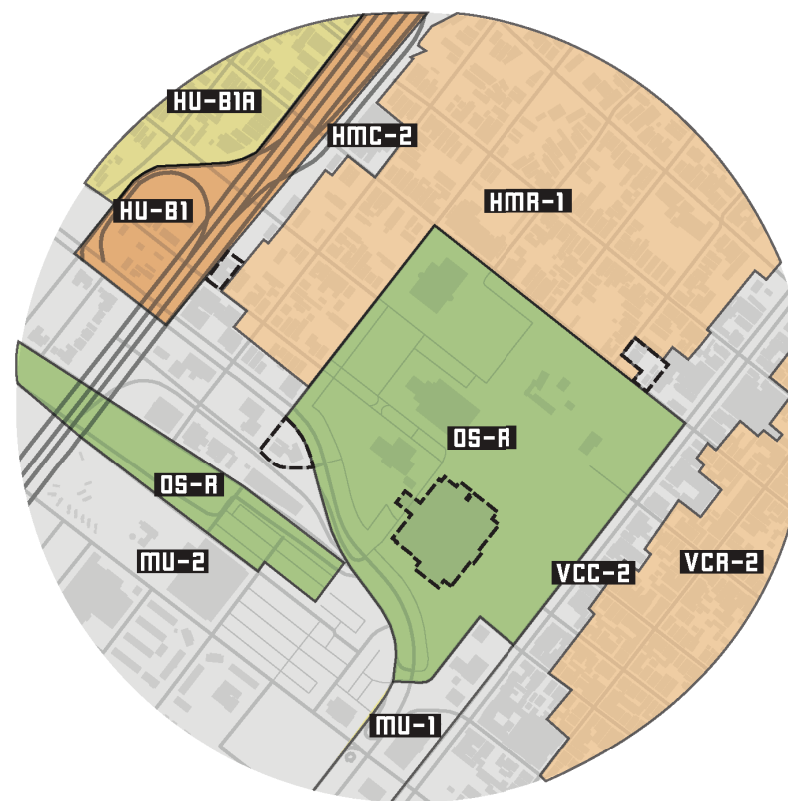
Figure Ground - Density



Public Transit Applicable to Site

- Read-Crowder Express
- Jackson-Esplanade
- Leonidas-Treme
- Rampart-St.Claude Streetcar

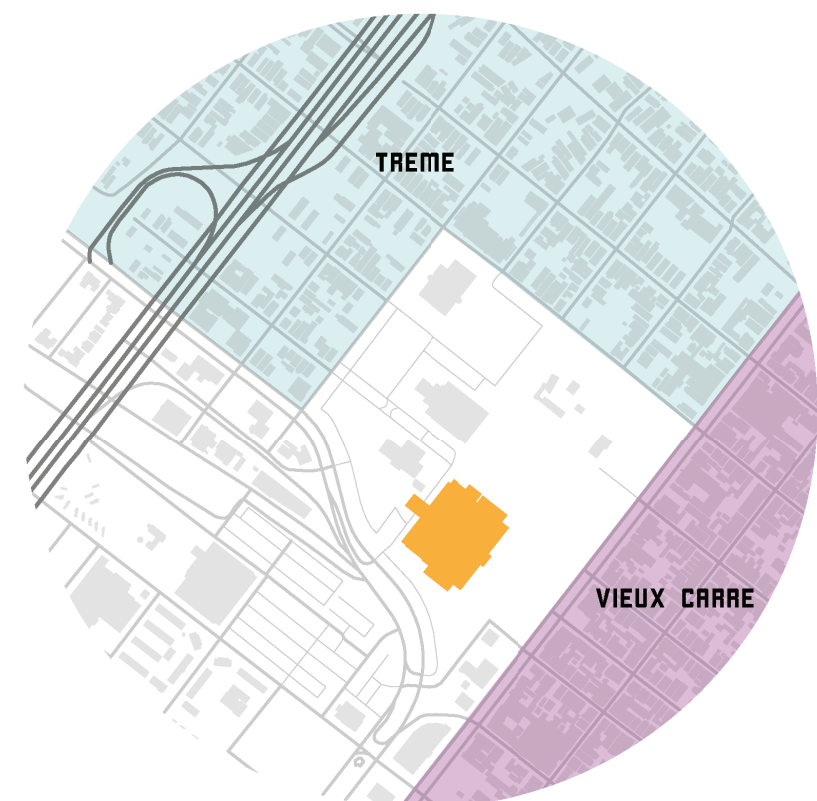




Zoning



Circulation Paths - In and Around Site

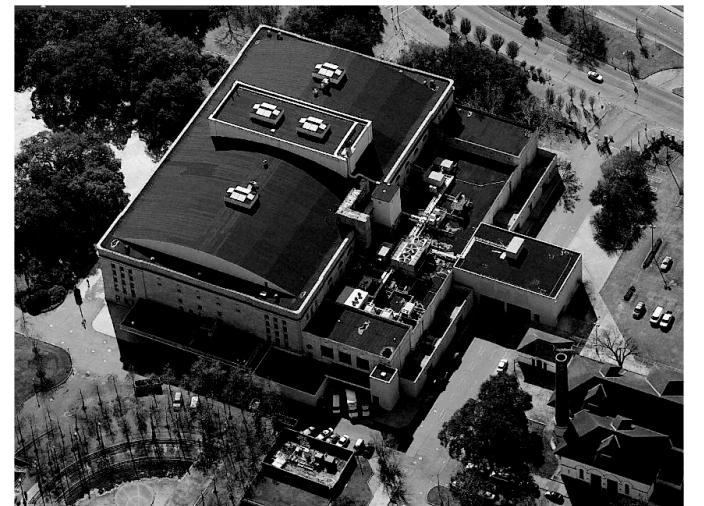
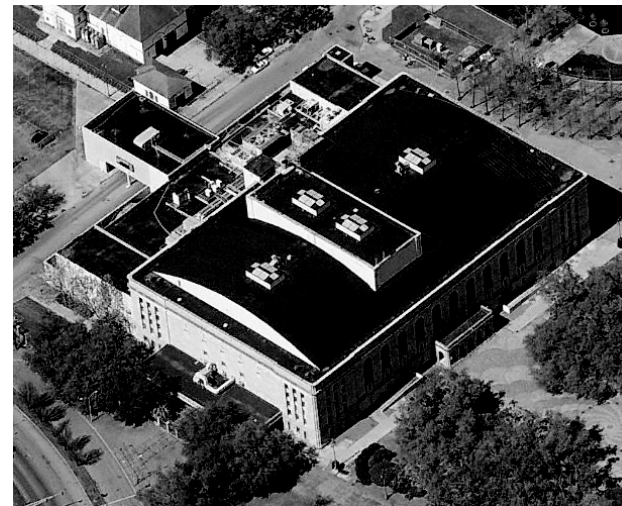
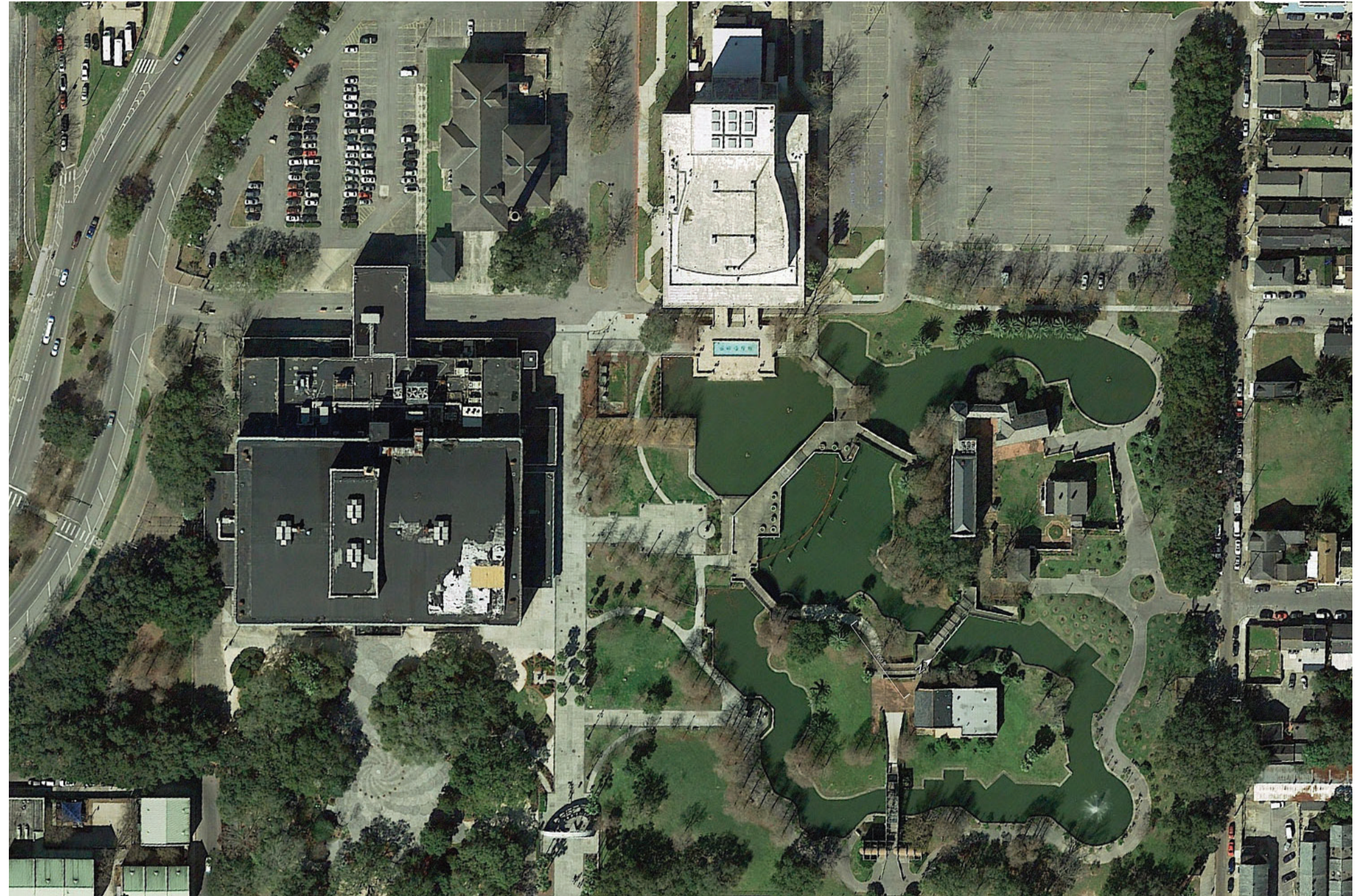


Nationally Recognized  
Historic Districts



# EXISTING BUILDING

Built in an Italian Renaissance style by Favrot and Livaudias, architects. This huge structure seats 6,000 for events and could be divided to house a smaller 2,000 seat performance at one end and a larger 4,000 at the other end simultaneously. Famous rock and jazz performers like Elvis, and Led Zepplin have preformed here along with school graduations and famous plays.

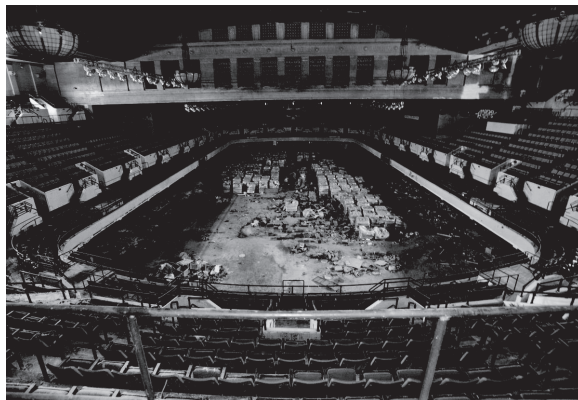
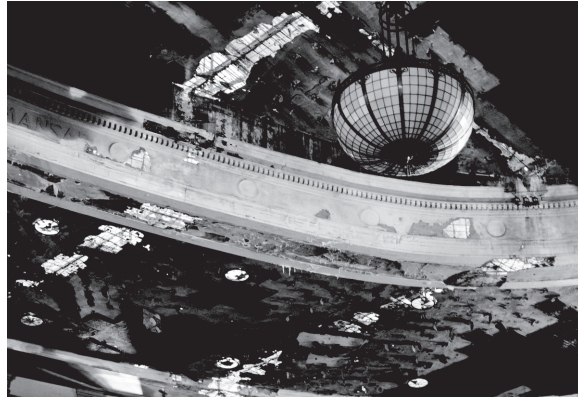




P



S



E



## PHYSICAL

The physical landmarks of the site include the large entry gate that primarily sits half open and in need of repair and the large Italian renaissance features of the auditorium and the obvious large effort to keep out squatters and vandals

## SOCIAL

The interior of the auditorium sits in ruin only 10 years after Katrina with provisions still inside until recently when cleanup effort began. But the scar of the event will last in the community's outlook on the building until changes are made and then even after as a place of shelter

## ENVIRONMENTAL

This generality of landscape in such an extreme environment really doesn't make sense. A new park that is adjusted to local Louisiana environmental issues such as flooding and cooling. The parks water feature should also aim to be preformative as more than just the retention pond and also program activities around it.



# PROGRAM PARAMETERS

# 2.3







# I PROGRAMING CONCEPT

THE PROGRAM AIMS TO SATISFY THE PROGRAMMATIC NEEDS OF THE BUILDING IT IS REPLACING ALONG WITH INTRODUCING A MODERN FORM OF PERFORMANCE VENUE. A MULTIDISCIPLINARY ONE STOP SHOP FOR THE EXPERIENCE OF MUSIC AND DANCE ALL WHILE CELEBRATING TRUE AMERICAN MUSIC.

**PERMEABLE JAZZ CAMPUS AND PERFORMANCE SPACES /**  
A COOPERATIVE OPERATION BOTH INSIDE AND REACHING INTO THE NEIGHBORHOODS. IN THE AIM OF PRESERVATION OF THE ARTS. THE MOLD

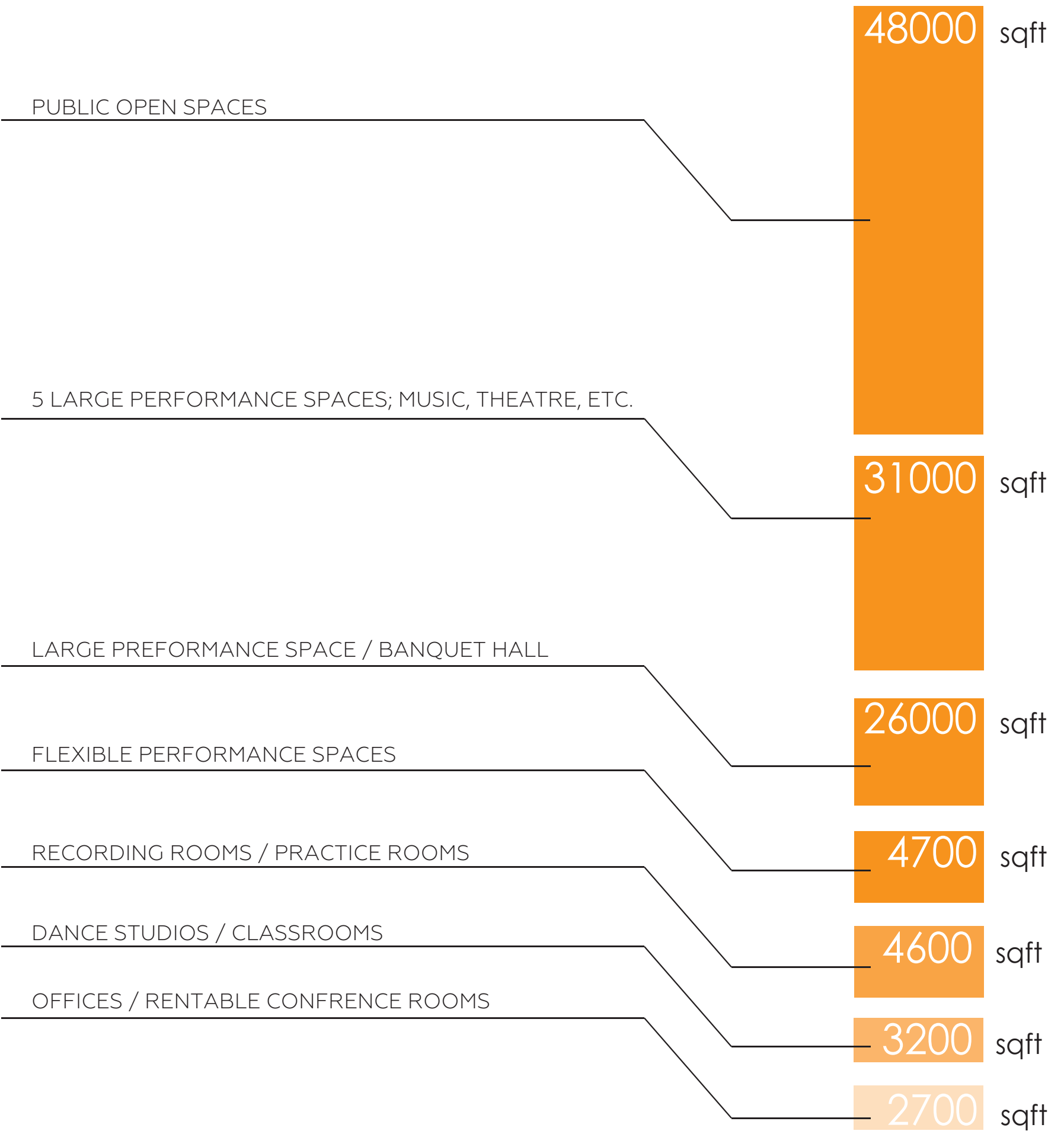
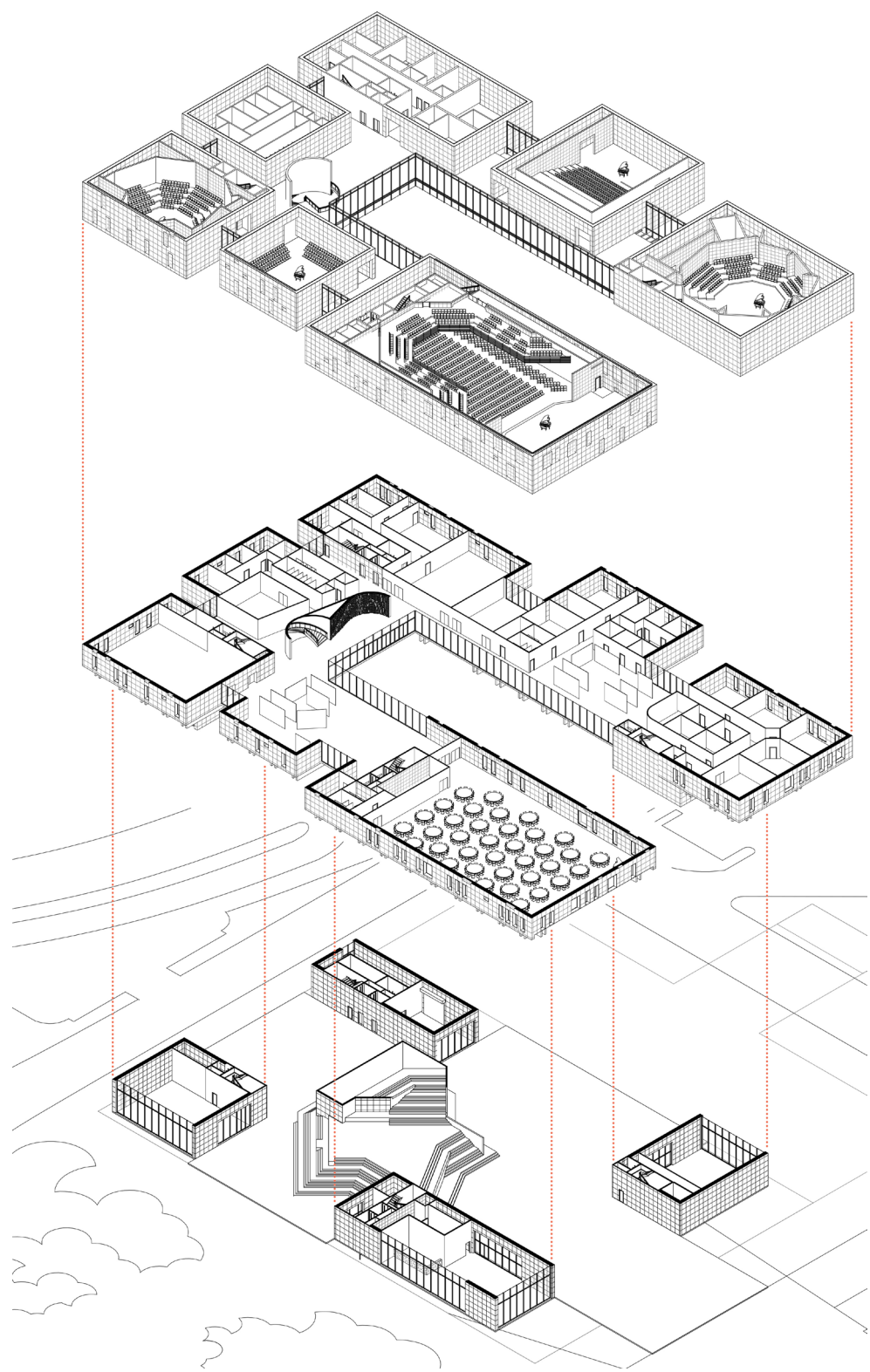
**MUSIC CONSERVATORY /**  
NEW ORLEANS CENTER FOR CREATIVE ARTS (NOCCA) CAMPUS EXPANSION. ALONG WITH A NEW HOME FOR THE NEW ORLEANS JAZZ ORCHESTRA.

**CLASSROOMS FOR STUDENTS, ARTISTS, WORKSHOP GUESTS /**  
STUDENTS AND FACULTY WOULD USE FACILITIES DURING THEIR SEMESTERS SIMILARLY TO THE REC CENTER CURRENTLY USED AS THEIR SCHOOL GYM FOR THE PRIVATE SCHOOL ACROSS THE STREET. THE MUSIC FACILITIES CAN BE USED BY SUMMER PROGRAMS AND RENTED OUT BY THE SCHOOLS





# I PROGRAMING DISTRIBUTION





# **SITE MODIFICATIONS**

# **3**





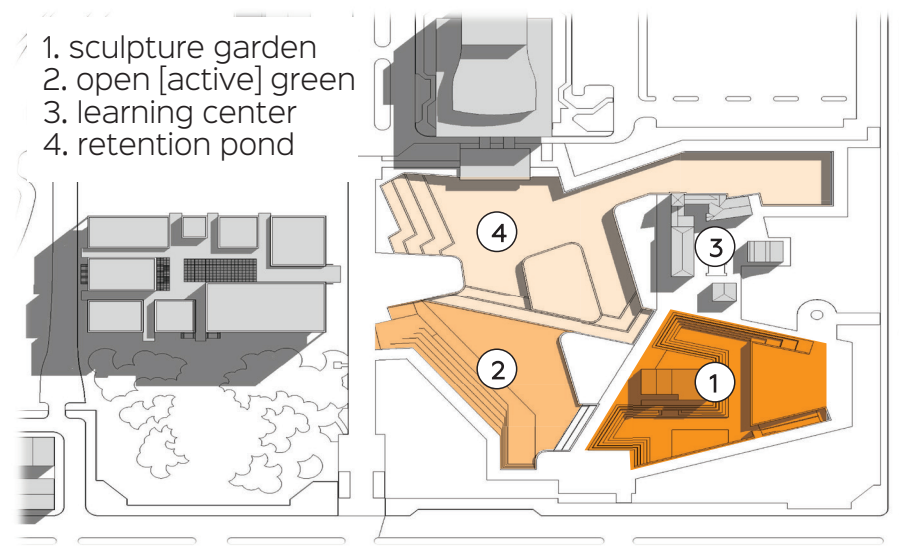


# | SITE PLAN

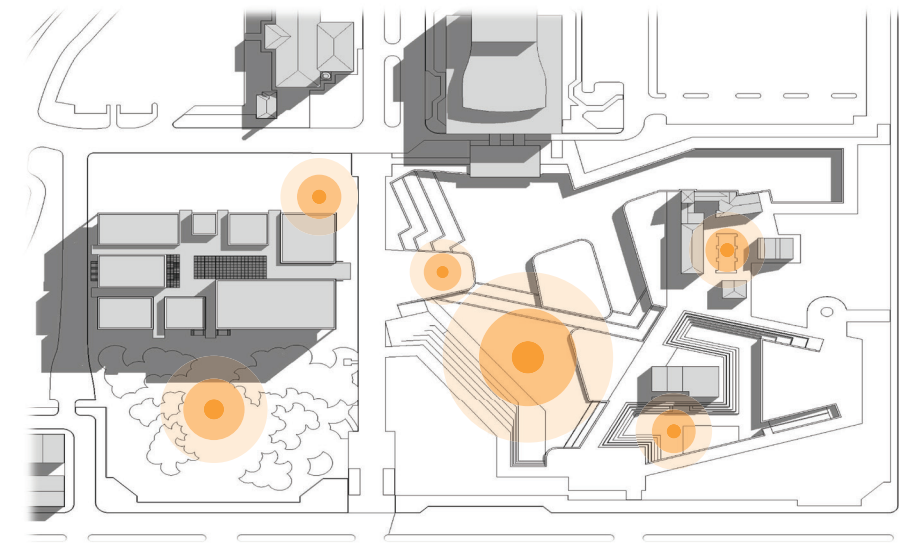
A Terracing scheme is used to visually track the water level creating physical benchmarks so that visitors can track rain level. Each terrace is level populated with local grasses to bring back Louisanna wildlife.

## PROGRAMMED SPACE

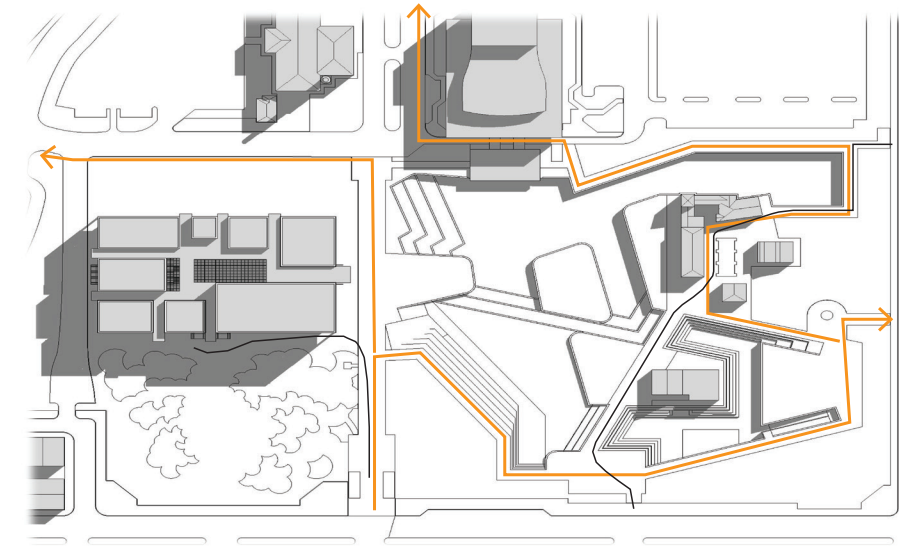
- 1. sculpture garden
- 2. open [active] green
- 3. learning center
- 4. retention pond



## ACTIVITY ZONES



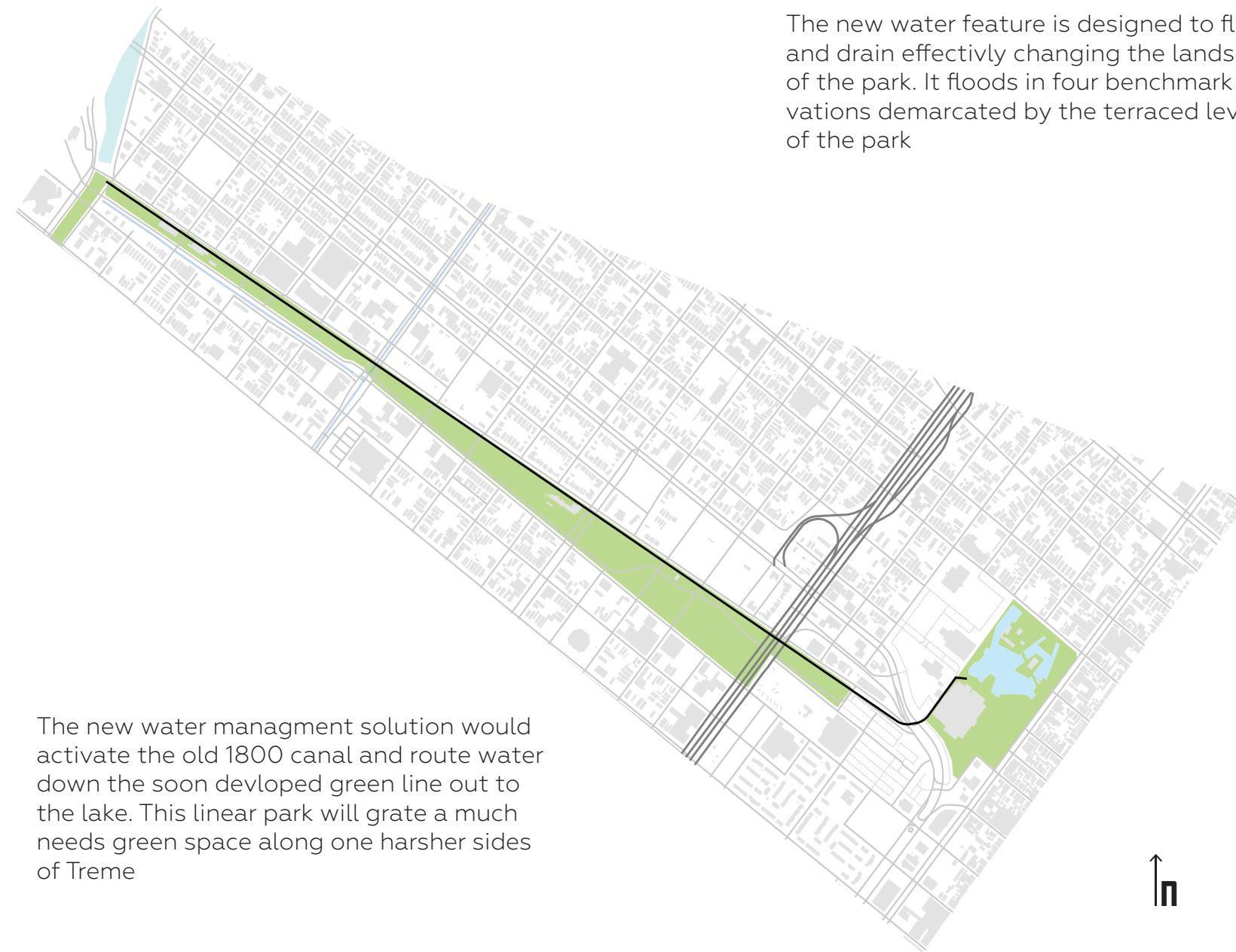
## PATHWAYS





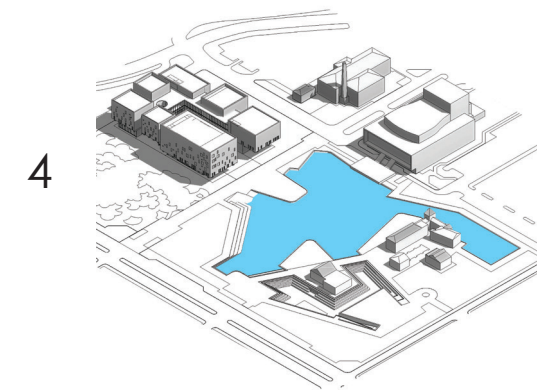
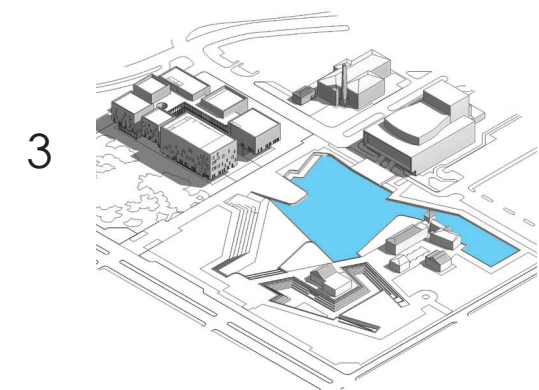
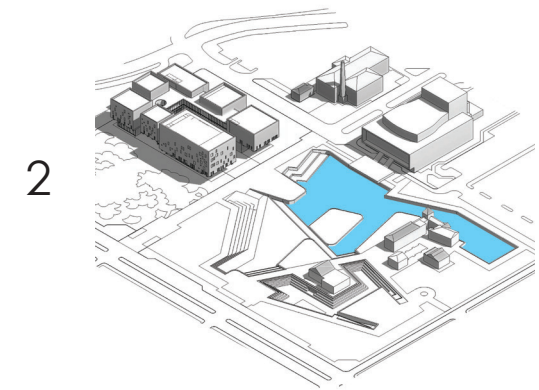
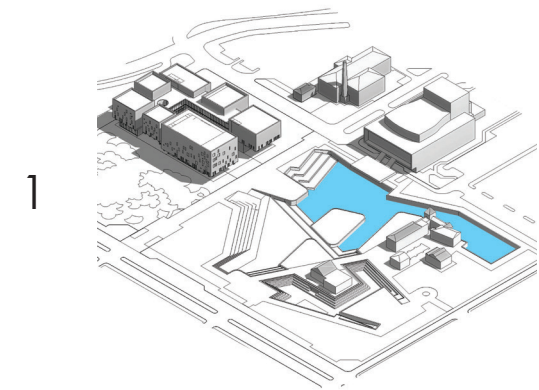
# WATER MANAGEMENT

## RAIN WATER COLLECTION / FLOODING



The new water feature is designed to flood and drain effectively changing the landscape of the park. It floods in four benchmark elevations demarcated by the terraced levels of the park

The new water management solution would activate the old 1800 canal and route water down the soon developed green line out to the lake. This linear park will grate a much needs green space along one harsher sides of Treme





# BUILDING MODIFICATIONS

4



MUNICIPAL AUDITORIUM

DAWGS  
677-883-2947

MUSIC

POETRY

ART

DRAMA

ATHLETICS



## | CONCEPT MODEL





The model explored lifting the mass blocks off of the ground plane to create a porous building and gave insight to how the public space below would work. Natural light from above is allowed to pass between the masses. This relates to my Jazz Concepts to create a more accessible space that blurs hierarchy to open itself to the public.



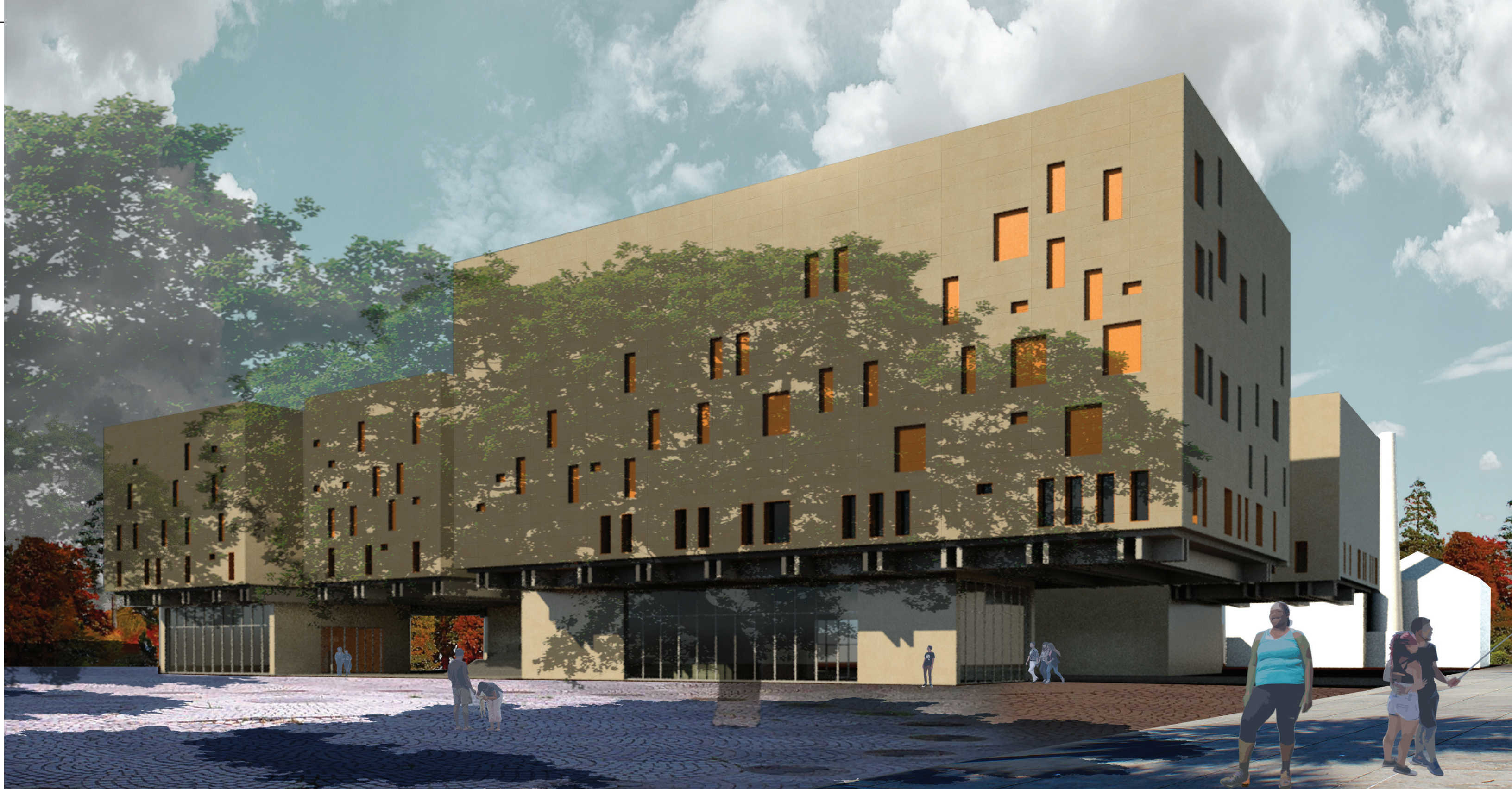




## INTERIOR COURTYARD

The interior of the courtyard connect back up to the main level creating a veritcle public space fit for preformances. From the courtyard the buildng's halways all open up to create a poudros building mass inviting to a pedestrian.





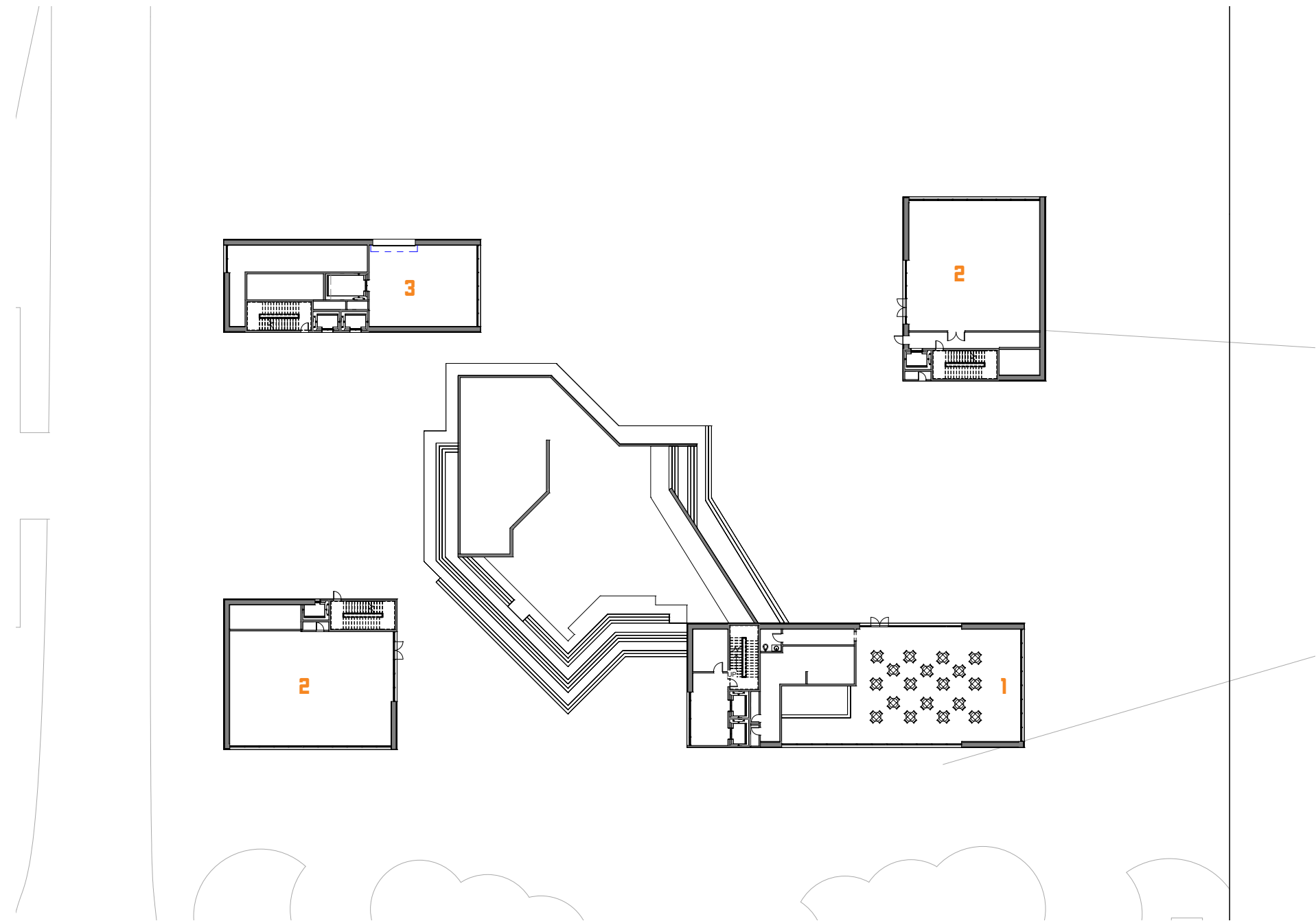
## SOUTH FACE

The South Face of the building is the main frontage from Rampart St and works as the building's monumental view. The Congo Square's boundary is meant to dissolve under the building and continue out into the park. This fluidity of movement is meant to break up the barriers of the site.



# CONCEPT MODEL

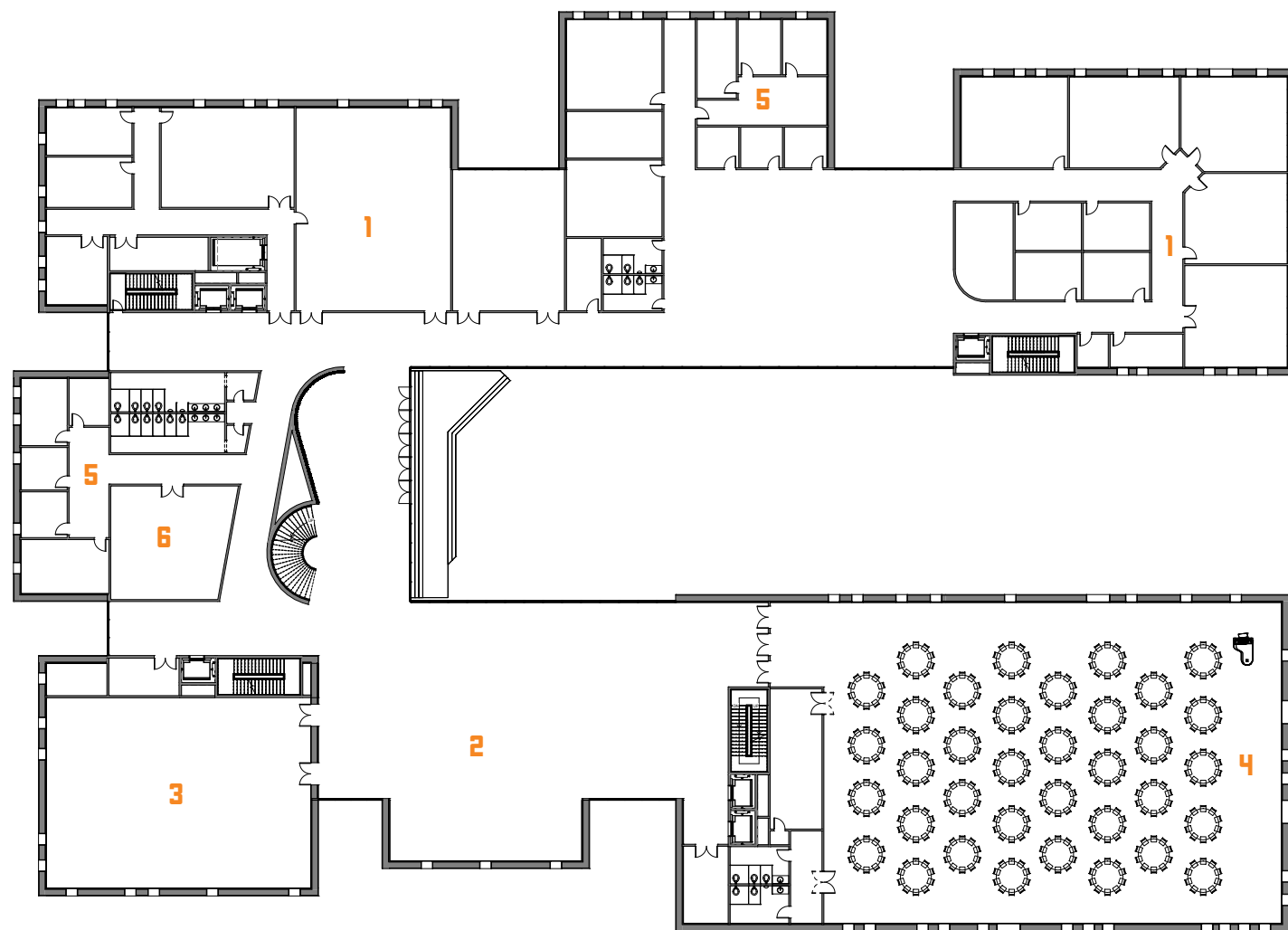
The floor plan aims to build in density as the levels rises still leaving room for the public between the floating masses the majority of the program sits in the mass blocks with public gathering spaces existing in between.



## GROUND LEVEL

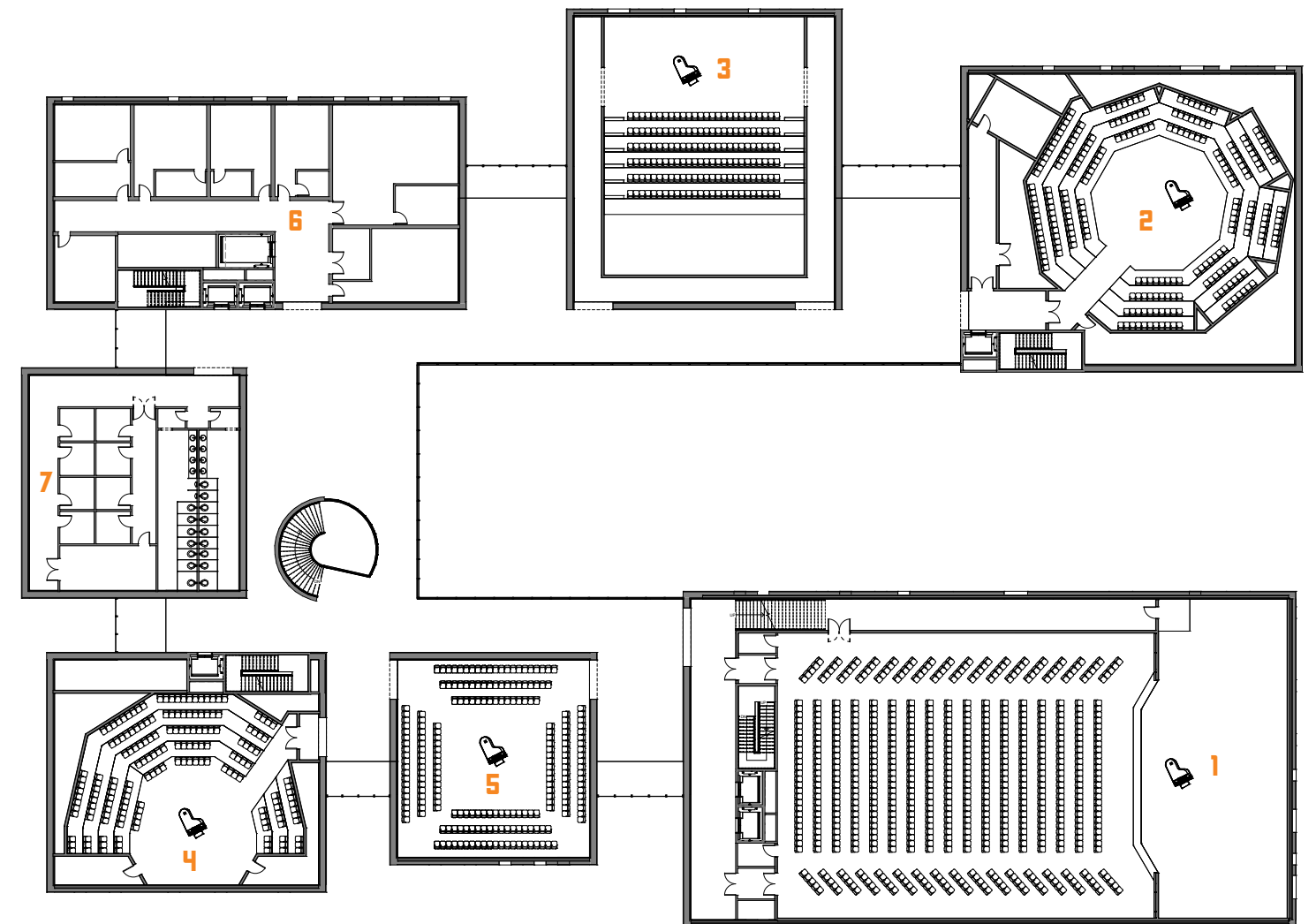
1. Café
2. Flexible Gallery / Event Space
3. Facilities





## FIRST FLOOR

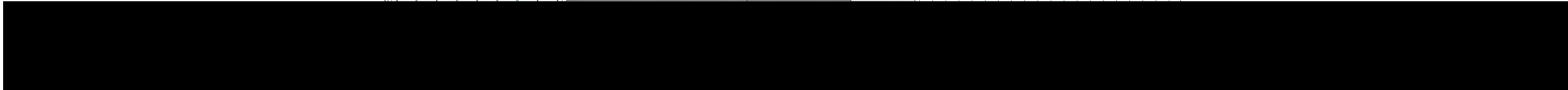
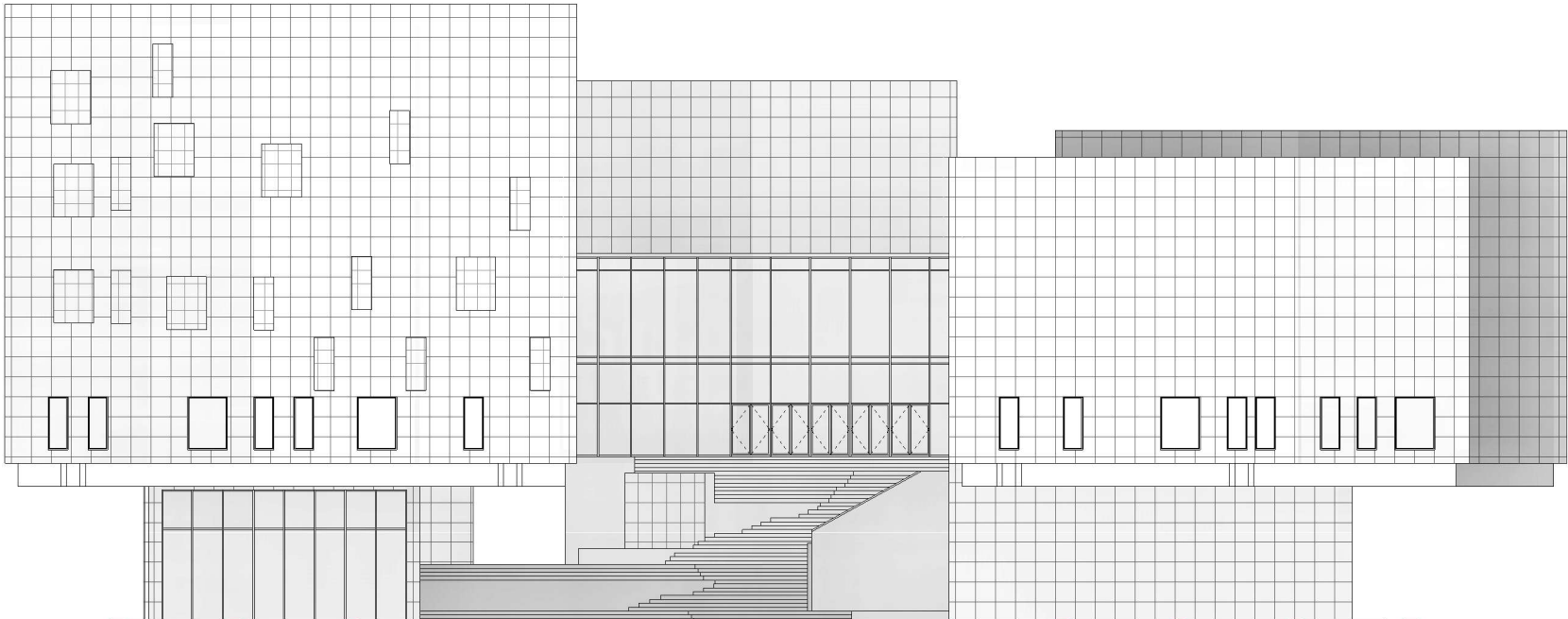
1. Dance Studios / Class Rooms
2. Open Flex Space
3. Recital / Symphony Practice
4. Banquet Hall
5. Facility offices
6. Storage



## SECOND FLOOR

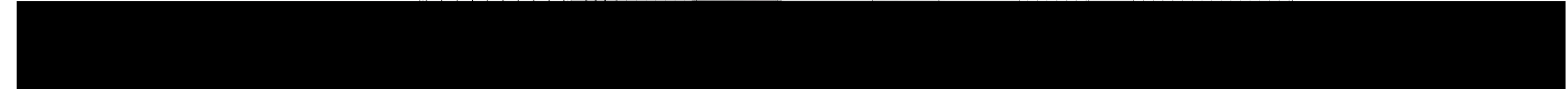
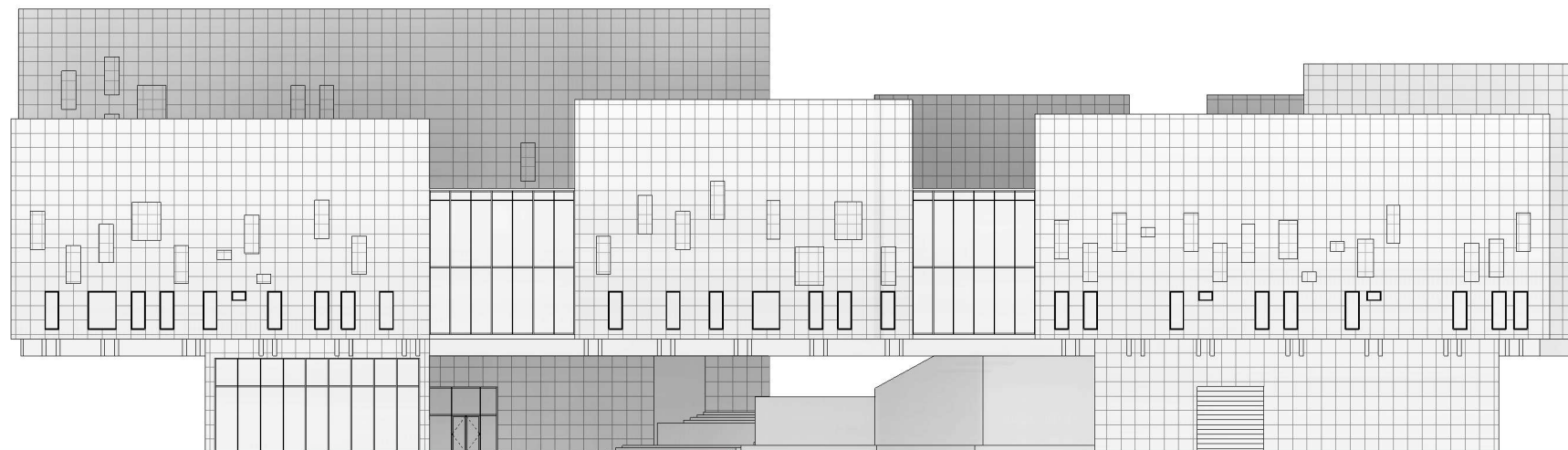
1. 829 Seat
2. 243 Seat
3. 156 Seat
4. 174 Seat
5. 268 Seat / Flexible
6. Recording Studios
7. Private Practice Rooms





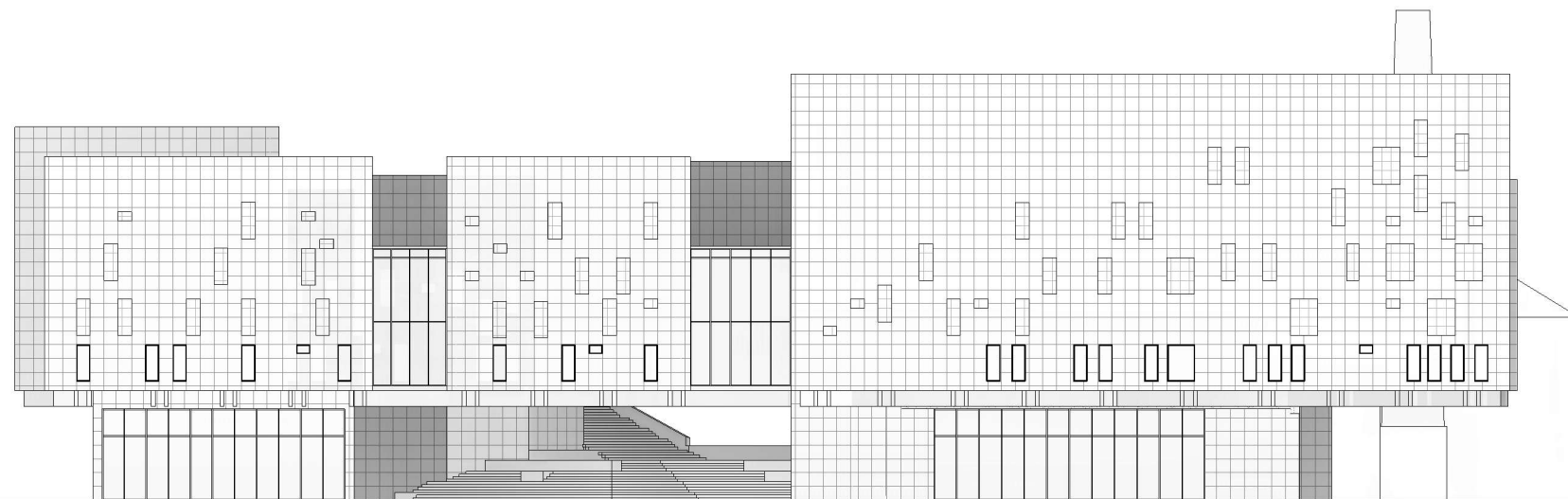
**EAST ELEVATION**





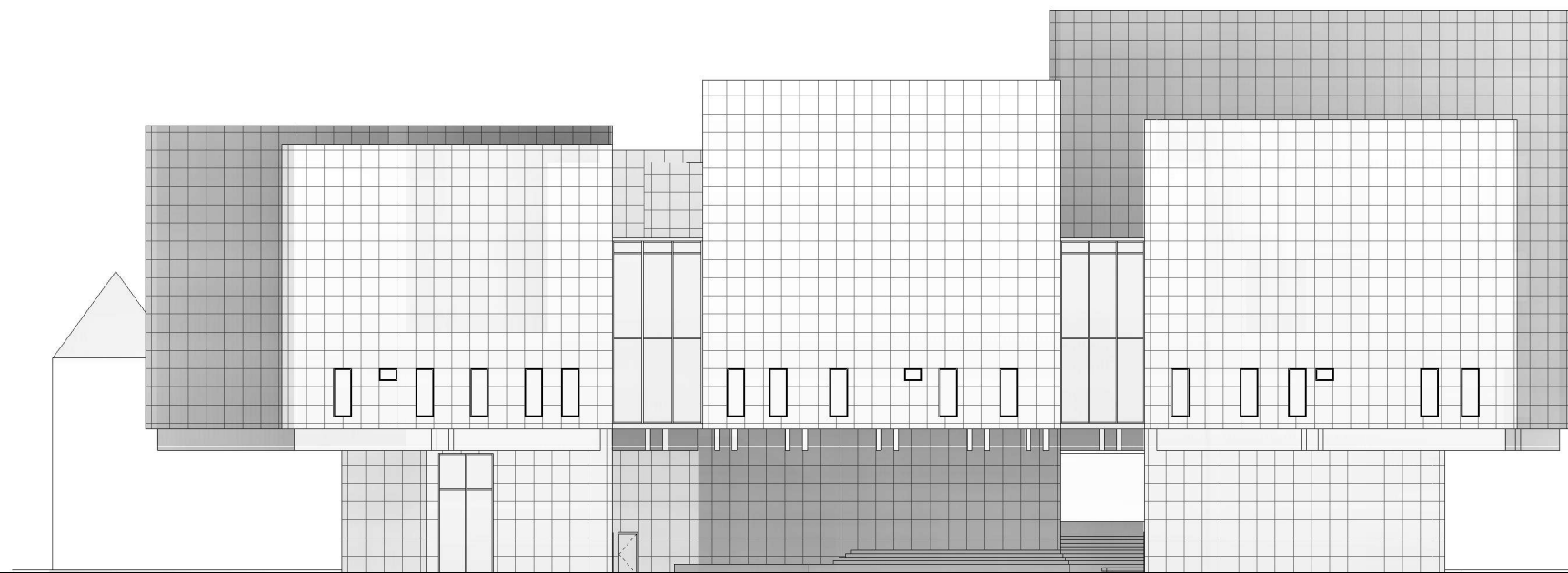
**NORTH ELEVATION**





**SOUTH ELEVATION**



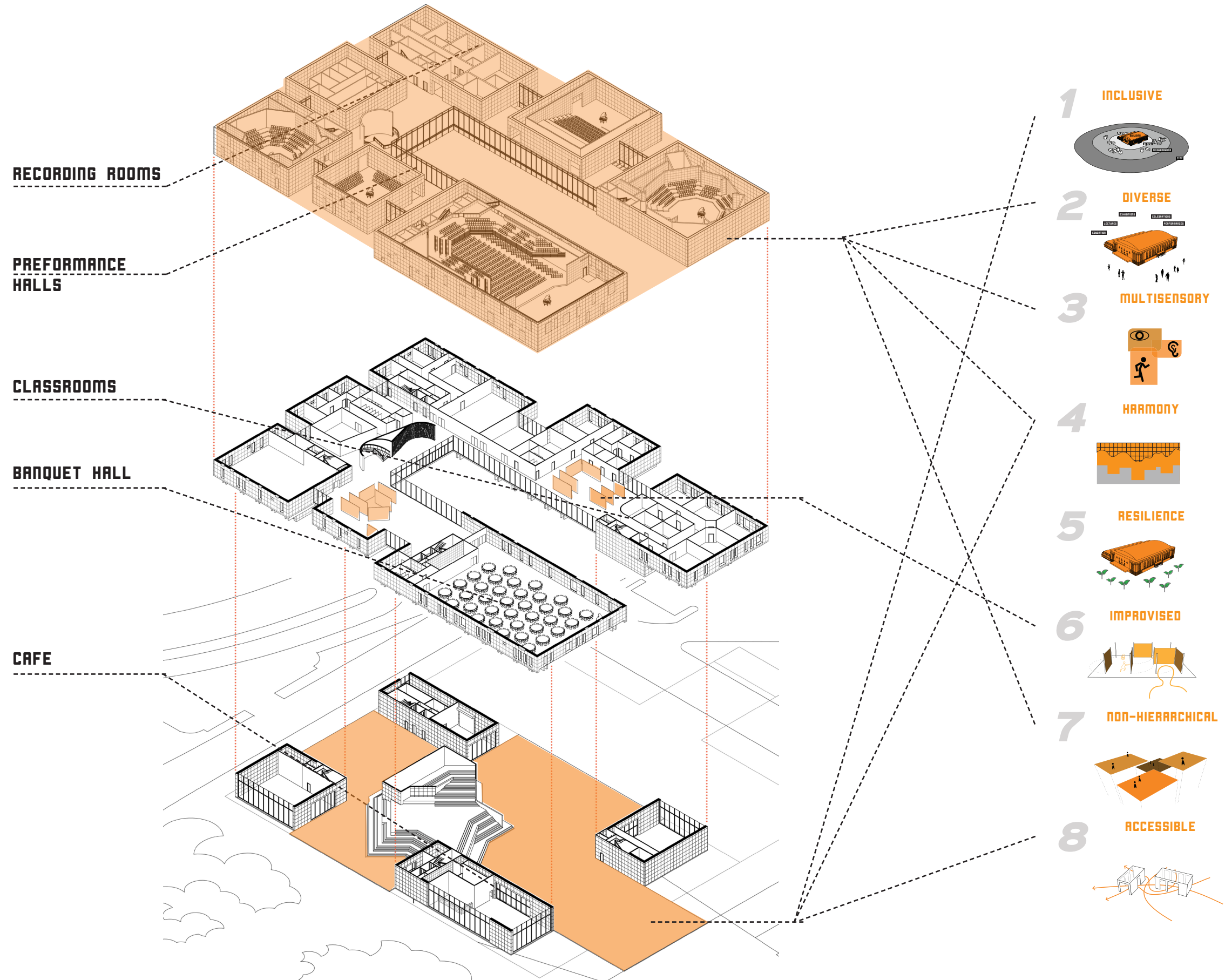


WEST ELEVATION



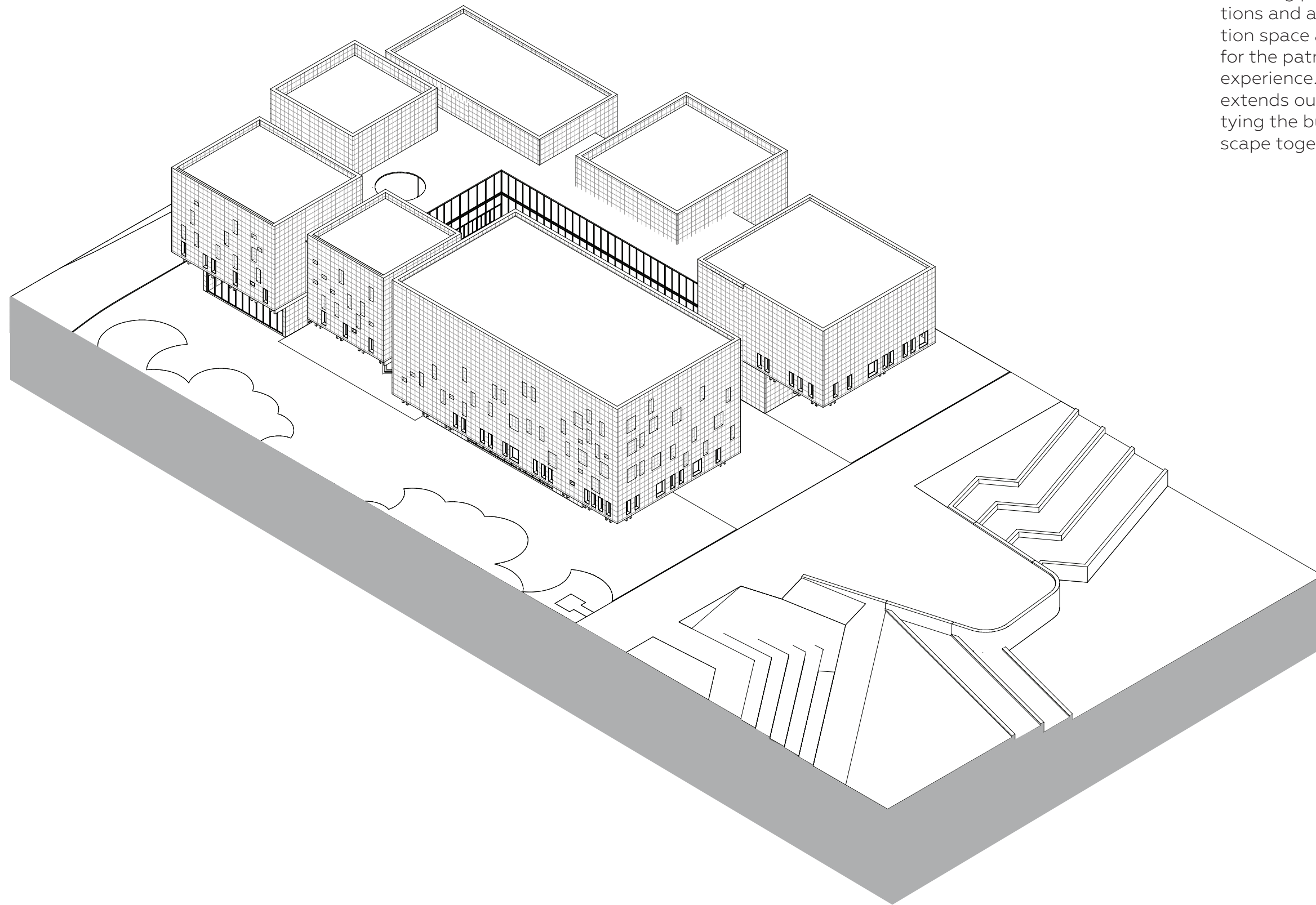
# EXPLODED AXON / PROGRAM DISTRIBUTION

This figure highlights the physical manifestation of the Jazz Principles across the building





# | OVERALL PARALINE



Isolating program to set locations and allotting active circulation space aims to create a space for the patron to create their own experience. The interior plaza extends out into the landscape tying the building and the landscape together.



**CONCLUSIONS**

**5**



The music  
brought us  
together but  
our hearts  
pulled us  
in tight.



STREET  
FEATHER  
PROJECT



# I CONCLUSION

**THE SOLUTION TO THE THESIS IS PRESENTED AS A BUILDING THAT RESONATES WITH THE PEOPLE, THAT RESPECTS THE PAST AND AIMS FOR THE FUTURE**

## REFLECTION

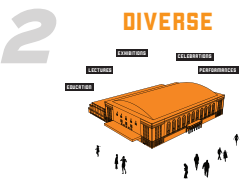
The outcome was aimed to create principles that mainly focused on the inclusivness of a civic space. The goals of the building were to create a space that can foster creativity and help a disrupted area begin to grow. I feel the same priciples of design can be taken into a variety of models to create more user focused buildngs.

## CONCLUSION

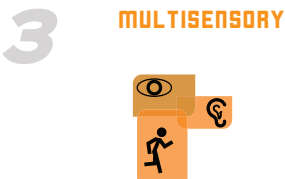
In the end the visual representation of a invisible medium like music can begin to become subjective, thats why I moved away from the visual representation of Jazz and more of its impact on the community, the people, and the history all of which are concrete. This gave me a common ground to understand how to make each component visible to the viewer. The issue of creating an experience and legacy that can only be seen as Jazz music was the purpose of the thesis.



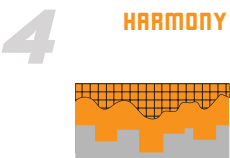
Inclusion in the design shows itself in the programing of the building. The mix of programs aim to promote the inclusion of the neighborhood and resident so the building can become part of their daily life



Diversity in the design shows itself in the flexibility of the public plaza and performance spaces that allow for multiple performances can happen in different rooms in the building



On the second floor the performance spaces are compartmentalized with circulation space in between each. The space between the rooms is open as to allow sound from each to mix creating a visual and auditoria connection

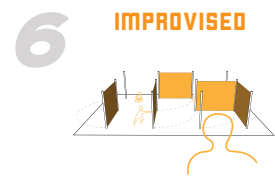


The challenge with keeping the Harmony in the building came with determining the extent of demolition that would happen with the existing building. It was determined that the focus wasn't on creating a space that looked like the past but honored its use.

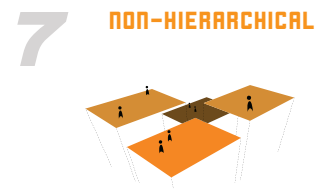




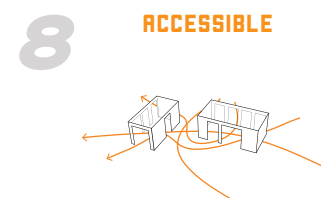
Resilience comes up at 2 points both in the effect aimed for when creating a venue that will be valuable to the community as a historical record and the landscape design with the intent to highlight sustainable water management and local fauna



Improvisation in the floor plan references the flexibility of the rooms on the main floor and how they can become anything based on the reaction to the people there.



Breaking up normal hierarchical levels in the building by putting all the performance spaces around on the same level and clustering their arrangement on the courtyard, the layout doesn't point out to one stage or person holding weight over anyone else.

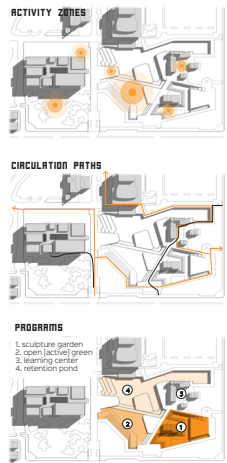


The accessibility of the building is apparent from the ground level up to the upper floors. Activated circulation between the heavier masses create a lightness to the structure. That same lightness is what is meant to encourage the patron to meander through the buildings.



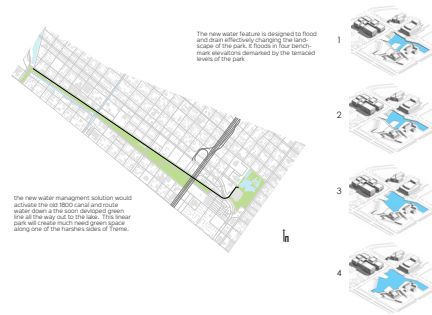




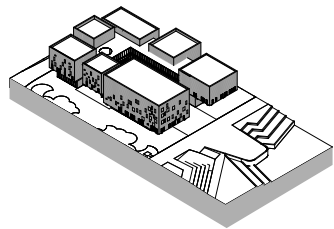


## SITE SYSTEMS

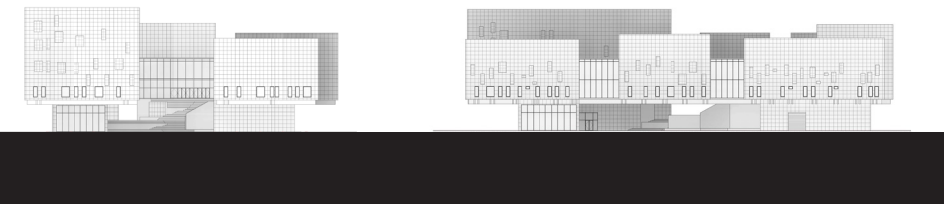
### RETENTION POND / NEW PARK



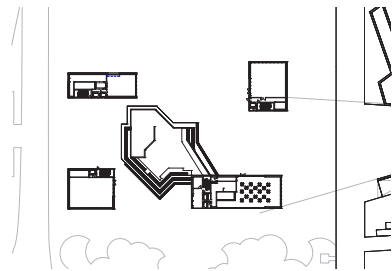
### BUILDING / PARK RELATIONSHIP



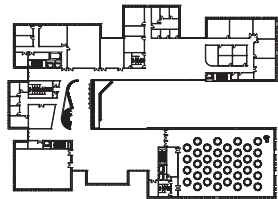
### SITE SECTION



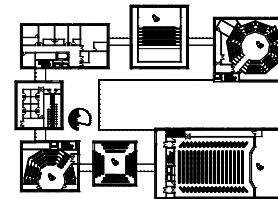
## BUILDING DESIGN



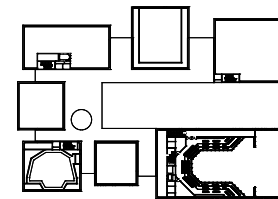
GROUND LEVEL



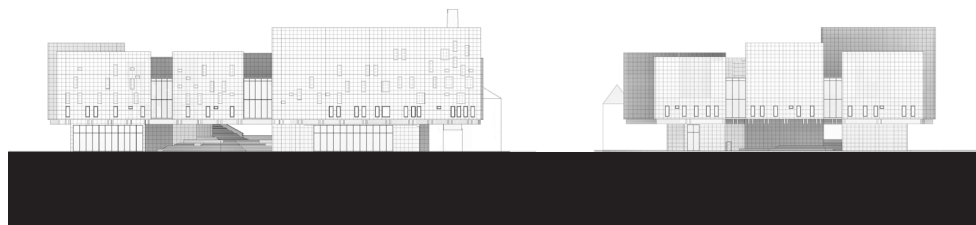
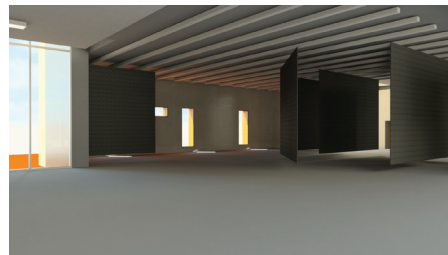
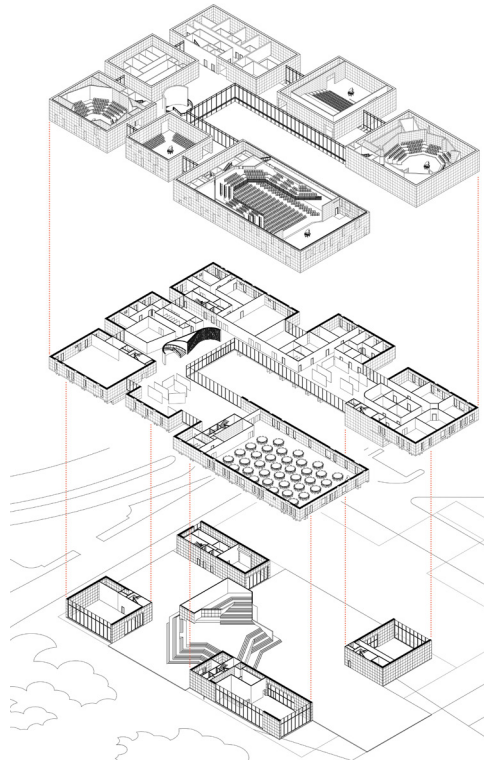
LEVEL 1



LEVEL 2



LEVEL 3









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